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ON COVER

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<i>In the possession of Messrs. Rayner MacComal, 19 Duke Street, St. James's, London, S.W.1</i>	

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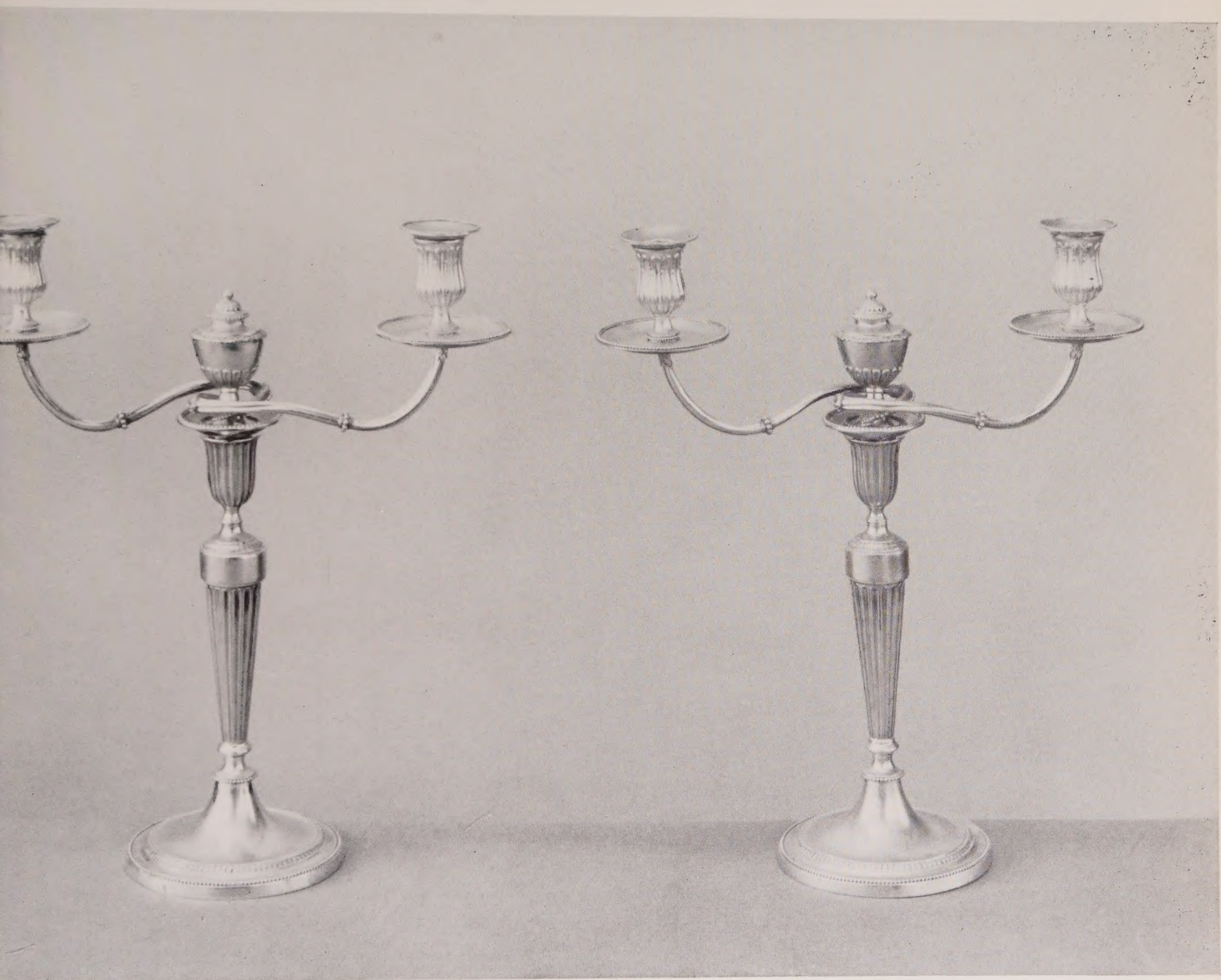
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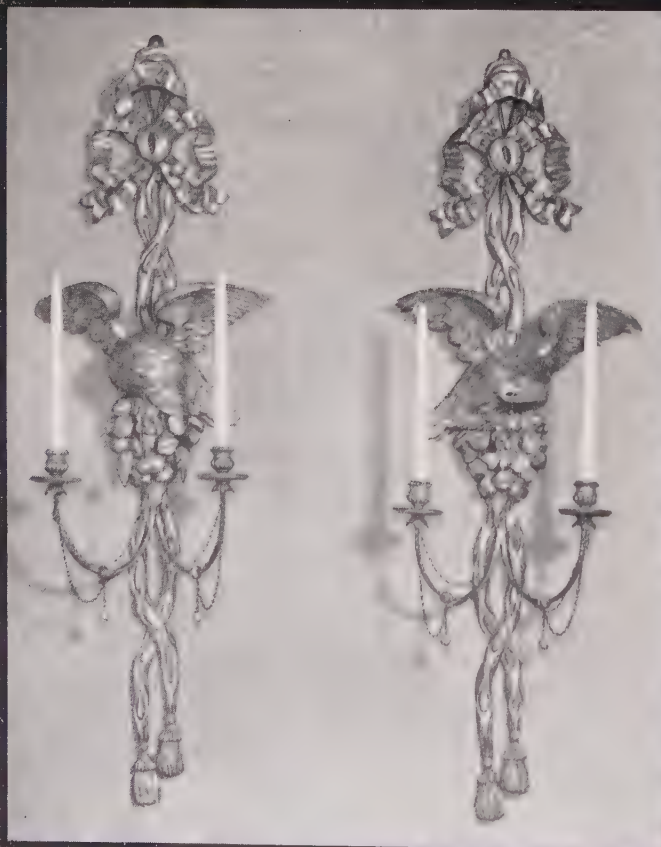
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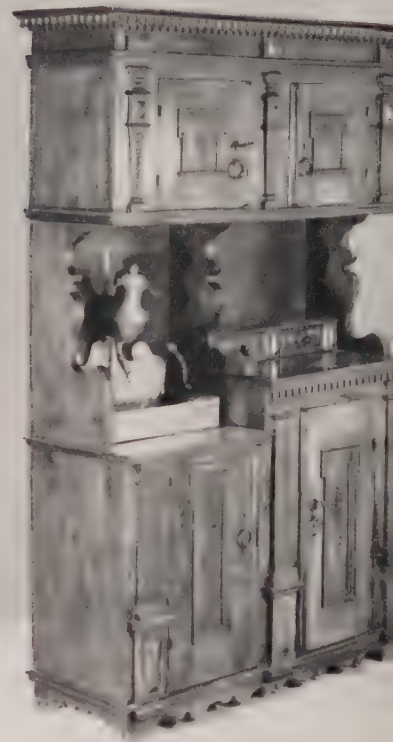
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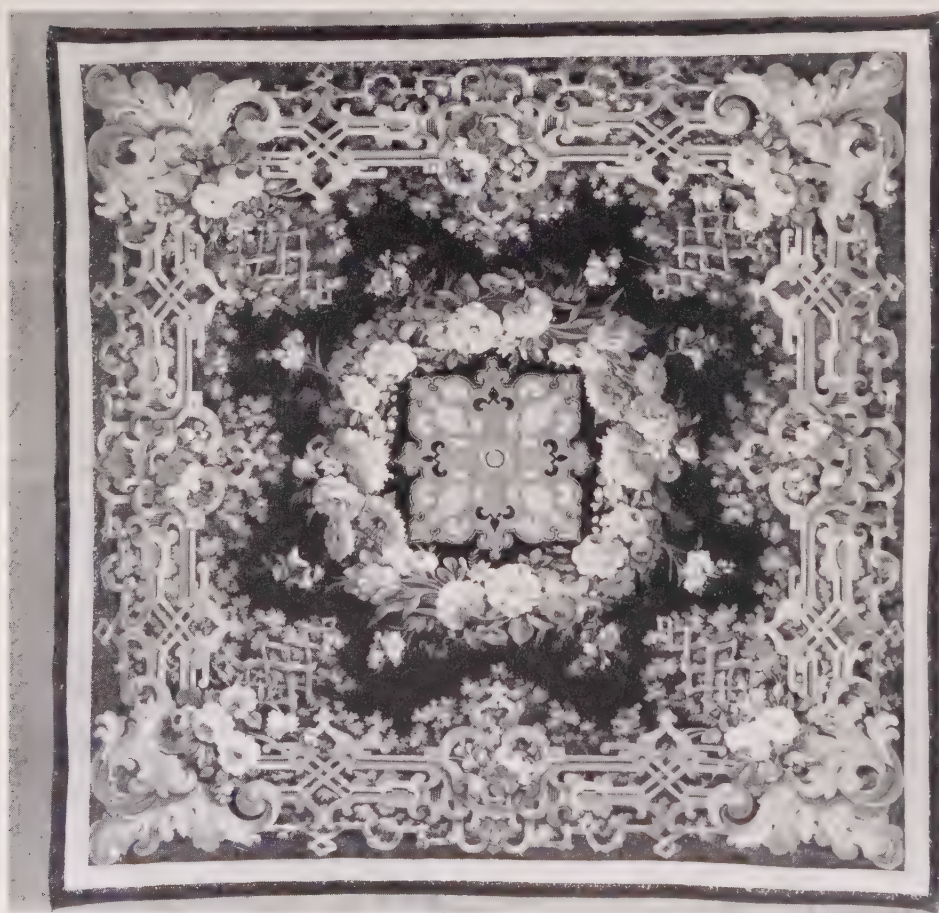
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With reference to the painting 'Shipping in the Bacino di S. Marco' illustrated by MR. LEONARD KOETSER on page xxxviii of our June issue, Mr. Francis Watson's views were quoted there entirely without his permission. In fact, Mr. Koetser writes . . . 'in conversation with me, he merely expressed the view that there was nothing particularly unreasonable in the suggestion that the painting might be the joint work of Canaletto and Marieschi. I wish to apologise for any inconvenience that I may have caused Mr. Watson by the unauthorised use of his name in an advertisement'.



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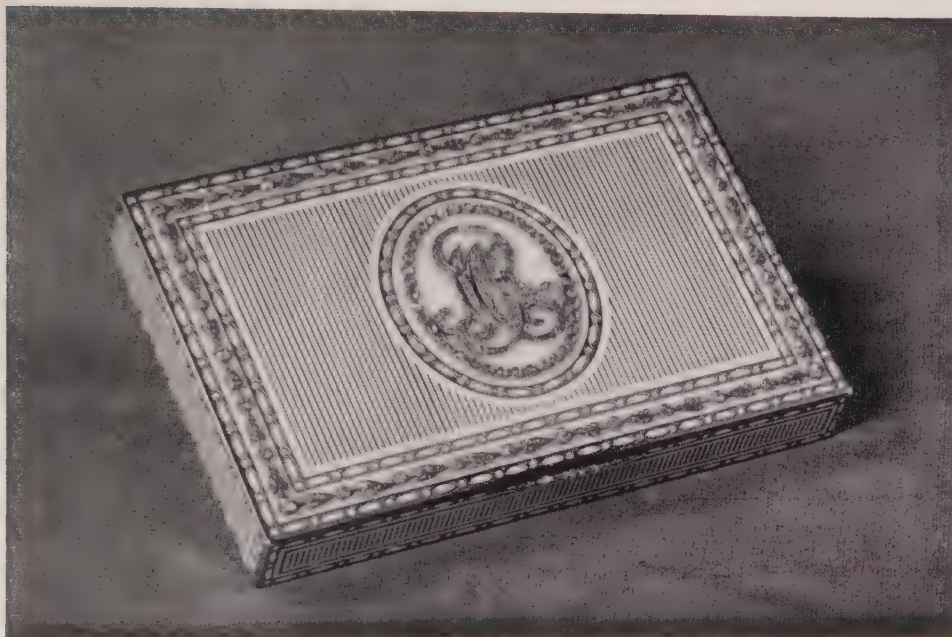
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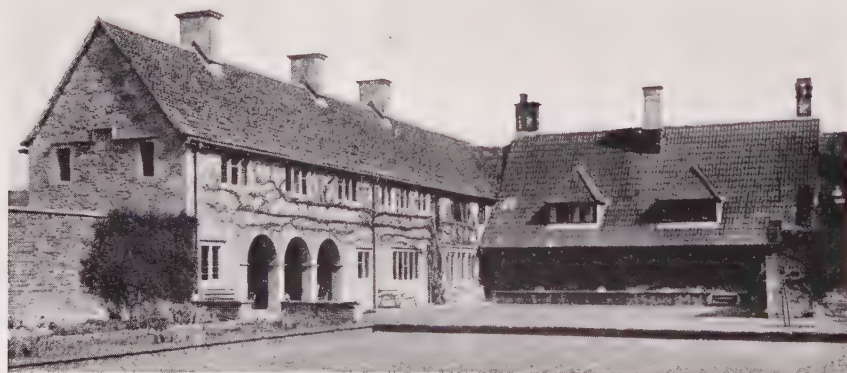
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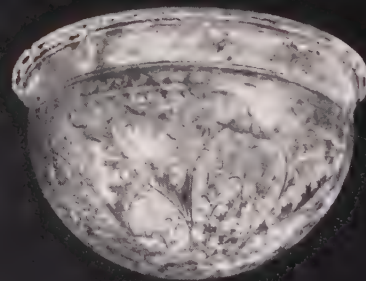
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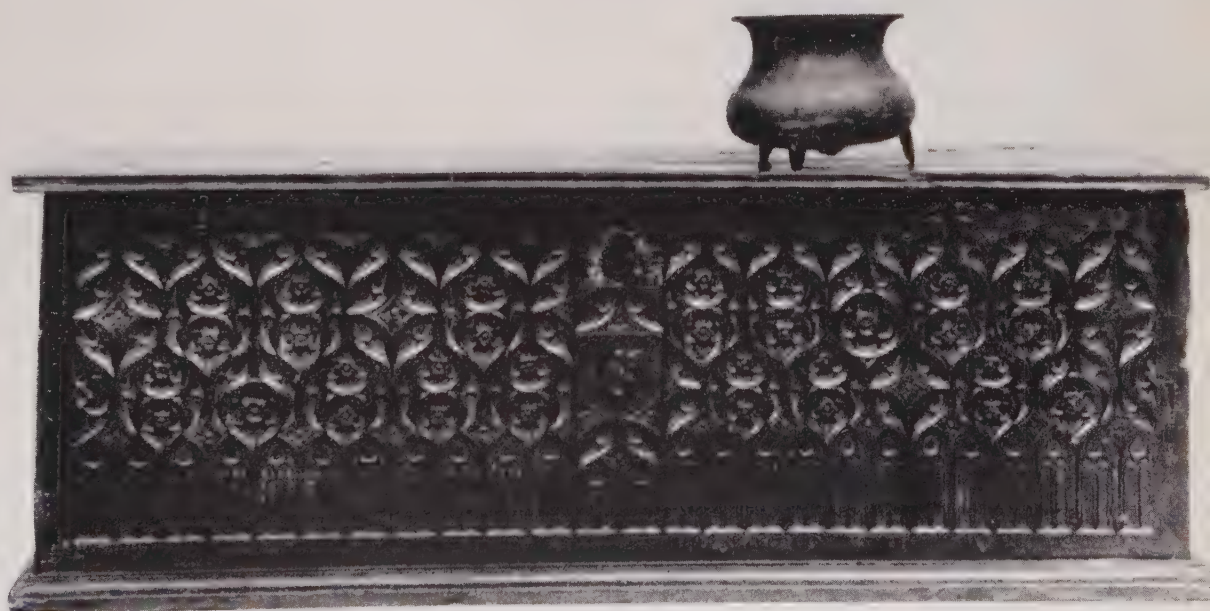
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(Above). The south and east fronts from across the moat. Between the south front and the moat the gardens are divided by beds of lavender and roses and are enclosed by yew hedges. To the right is a great expanse of lawn. (Right). A door at the east end of the Great Hall (No. 1) leads into this delightful Drawing Room, or 'new Parlour' as it was named in an inventory of 1713. Today it contains Queen Anne furniture and family portraits. The one above the chimneypiece is of an eighteenth-century 'Mrs. Huddleston' by Nattier.



Sawston Hall:

Home of the Huddleston Family

THE few months—often the odd days—of summer available to the British week-end motoring masses provide rare opportunities for congesting all the already overcrowded coast roads. With typical British gregariousness and abandon, many sweltering commuters elect to picnic at the roadside, thus inviting a tempering of spent combustion with the ham sandwiches. Others flock to the ‘popular’ country houses and to the health camps, ice cream parlours and fairgrounds which some of their aristocratic owners purvey. Yet in spite of these proletarian delights it is regrettable to report that the visitor attendance figures at many of them are ‘down’ on last year. All but a few. One of the fortunate few, which shows an increase, is Sawston Hall (on the A130 road from London) near Cambridge, the delightful home, to which they are devotedly attached, of Captain and Mrs. Reginald Eyre-Huddleston.

This very interesting example of an English sixteenth-century house has, in fact, been the home of the Huddleston family for more than 450 years. An earlier house was the scene of Queen Mary Tudor’s escape on 7th July, 1553, the present buildings having been erected, following the destruction by the Duke of Northumberland of the old house, between 1553 and 1584 by Sir John Huddleston and his son, Sir Edmund. Three Sawston Manors are mentioned in the Domesday Survey. The one represented by Sawston Hall was the most highly assessed and was held by one Pirot, as sub-tenant of Eudo Fitzherbert, steward of William the Conqueror’s household. Thereafter, with the possession of this manor by Sir Edmund de la Pole in 1377, begins the history of the Huddlestons of Sawston Hall. In 1419 Sawston Manor was owned by Sir Edmund’s son, Walter, and his great-granddaughter Isabella married John Neville, Marquis Montagu, brother of Warwick the ‘Kingmaker’. On their death their property was divided between their five daughters; Lady Isabel, the youngest, inheriting Sawston (and Dernford) and being the wife of William Huddleston, third son of Sir John Huddleston of Millom Castle, Cumberland.

It is another John Huddleston (grandson of William and Lady Isabel) round whom revolves the history of the Sawston that visitors see today. It can certainly be said that, but for this John Huddleston’s resourcefulness in saving Queen Mary Tudor from the Duke of Northumberland’s soldiery, it is possible that the heirs of Lady Jane Grey and her husband, Lord Guildford Dudley, might have continued the Royal line of England.

Northumberland, hoping to make his daughter-in-law, Lady Jane Grey, Queen of England on Edward VI’s death, planned to capture the Princess Mary, now the rightful Queen, and to secure her in the Tower of London. After rallying her supporters at Kenninghall in Norfolk, she rested at John Huddleston’s home at Sawston on the night of 7th July, 1553. On the morning of the following day, after attending Mass, she was told that troops from Cambridge under Lord Robert Dudley, another of Northumberland’s sons, were riding out to take her. It was then that John Huddleston got the Princess away, disguised as a dairymaid. It was then, also, that Northumberland’s soldiery left the moated mediaeval manor house in flames; to be followed, when the Princess became Queen (making Huddleston a Knight

of the Bath and appointing him vice-chamberlain to King Philip of Spain) by the rebuilding of the partly-destroyed house in 1557, some of it with stone from Cambridge Castle.

In T. F. Teversham’s *History of Sawston* (pp. 43-44) is described a parchment document dated 1554 from King Philip and Queen Mary to Sir John Huddleston: a document which was found folded in fours at Sawston and ‘packed away tightly among a dusty batch of eighteenth-century letters’. It had probably, says Mr. Teversham, been placed there inadvertently by Jane Canning, a daughter of Ferdinand Huddleston (1737-1808) who lived at Sawston Hall for some years with her brother, Richard Huddleston (1768-1847). She was recognised, as Mr. Teversham points out, as the family historian of her time. Her copy of this document reads as below; the signatures of Philip in a thin, scrawling hand, appearing at the top left and Mary’s, with boldly formed letters, appearing in the centre.

‘PHILYPP MARYE THE QUENE By the King and the Quene Whereas we sende patent by our trusty and right welbeloved Counsellor Sr John hurleston Knight Vice-chamberlayn to Us the King with charge to execute certayn things for our service in those parties we require you and every of you and neverthelesse straitly charge and comande you not only upon sight hereof to give credit unto our said counsellour in suche things as he shall declare unto you on our behalfe but also further to ayde and assist him by all the best wayes & meanes you may as he shall have occasion to require the same for our better service accordingly.

Wherof faile you not as you tender our pleasure and will annswer for the contrary at your uttermost perills and thies our bref shall be sufficient warrant in this behalf yeven under our signet at our palace of Westminster the viith of marche the first and second yeres of our reignes.

To our trustie and welbeloved the shirieffs Justices of peace & other gentilmen of our counties of Hertford and Cambridge and of either of them’.

On Sir John Huddleston’s death in 1557 the building was continued by his son, Sir Edmund. Stones set in the west wall of the courtyard carry the inscriptions *IH* and *EH* above the dates 1557 and 1584 respectively, which are almost certainly intended to record the building activities of Sir John and Sir Edmund. By 1580 a survey made by Sir Edmund’s steward, John Paxton, described Sawston as ‘beinge newlye bwylyte wth stone and well covered with tyles, havinge a fayer Hall, fayer Parlor . . . with a fayer & large gallarye & other necessarye romes & howses of offyce’.

Like many Roman Catholic families the Huddlestons suffered considerable privations because of their faith. Sir Edmund’s son, Henry, was impoverished through heavy fines on account of his religion. In 1605 he was concerned in the Gunpowder Plot and sent to the Tower. Henry’s son, Robert, was gamekeeper of the Royal Forest at Newmarket under King Charles I, but during the Protectorate his estates were sequestered and he was outlawed and fled to Spain. Another Huddleston, a cousin, John, and a Benedictine monk, saved the life of King Charles II after the Battle of Worcester. Although, at the Restoration, Parliament



1



2

1. The Great Hall. A door in the panelling in the left background leads to the Drawing Room. The panelling is sixteenth century and is grained in imitation of walnut. Dominating this great room is a full-length portrait of Queen Mary Tudor by Edward VI's Netherlandish court painter, Guillim Scrots. 2. There are many interesting pieces of English seventeenth-century furniture in the Great Hall, particularly this rare set of matching oak stools.

decreed the banishment of all Roman Catholic priests from England, Father John Huddleston (No. 7) was excepted by Royal Proclamation. He lived at Somerset House under the protection of Queen Henrietta Maria, and was later chaplain to Queen Catherine of Braganza.

Sawston's unspoiled beauty today is probably largely due to the impoverishment of the family during the years of persecution, which limited additions and 'improvements'. In the first quarter of the eighteenth century we find the daughter of a late seventeenth-century Henry Huddleston married to Sir Francis Fortescue of Salden, Buckinghamshire, and in occupation of Sawston. It is thought to have been for their occupation that the Drawing Room (see frontispiece) was prepared and panelled in 1700 at the east end of the Hall (No. 1).

There are also interesting extracts in the *History of Sawston* relating to another occupier of Sawston: Lady Mary Fortescue (1676?-1744). 'Lady Mary was actively interested in all the pursuits and activities of village life, and had regular dealings with the gamekeeper, the ratcatcher (she bought meat from the butcher for his ferrets), the horse dealer, the fruiterer to whom she sold fruit from the Sawston gardens, the miller, the baker and other local craftsmen and tradesmen.

'There was nothing fastidious about the daily fare at the Sawston table. Eels (caught by Will Mean, the gamekeeper), herrings and sprats, partridges, pigeons, snipe, larks and sparrows,



3

3 & 4. Sixteenth-century Flemish tapestries, depicting scenes from the life of Solomon, hang in this Tapestry, or Queen Mary's, Bedroom. This is the room in which Mary Tudor slept on the night of her escape from Sawston in 1553. There are two Tudor chests in this room. This fifteenth-century example is one of them.

5 (Below). On the south side of the hall range is a charming Little Gallery, which is the only major addition to the house since 1584. In it stands this important Flemish sixteenth-century triptych depicting the Crucifixion, with St. George and the Dragon and St. John the Baptist forming the wings.



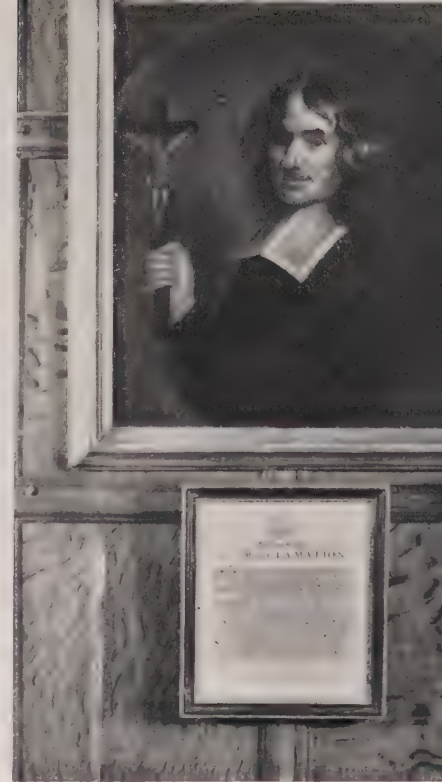
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4



6



7

6. The Long Gallery, looking east, which is over 100 feet in length. This contains early seventeenth-century Mortlake and Flemish tapestries, and the furniture, which is beautifully maintained by Mrs. Huddleston, includes examples of William and Mary and Queen Anne walnut: and there is an Elizabethan chair with an inscription *DEVVS EST AMOR MEVS*, and a harpsichord made by James and Abraham Kirchman dated 1773 which originally cost £27 2s. 7. Father John Huddleston, who administered the last rites to Charles II, and the Royal Proclamation exempting him from the order banishing all Roman Catholic priests from England. 8. A seventeenth-century Flemish tapestry in the Long Gallery depicting the story of Saul's meeting with three men carrying three kids, three loaves and a bottle of wine.

hares and rabbits, these with unlimited supplies of pork and bacon, beef, veal and mutton, provided traditional old English fare, with which Lady Mary's ancestors had for many generations been familiar. Like the late Squire James Binney of Pampisford Hall, Lady Mary was fond of morels, which appear with unfailing regularity among the green mosses and the early spring violets beneath the ash trees around the Lady's Wash. Will Mean kept Sawston's tables regularly supplied with this tasty delicacy during early April, no doubt reserving a share for his own consumption. Lady Mary was also distinctly fond of beer and spirits, especially rum and brandy, if we may judge from her regular and substantial purchases of these commodities. During her illness which preceded her death she received supplies of asses' milk from "The Princes Arms" at "Hide Park Corner", London.

To those who take note of such niceties, one of the most desirable features of Sawston today is the splendid manner in which Mrs. Eyre-Huddleston maintains the important furniture in her care. It is beautifully kept and all is displayed to the best possible advantage. The enclosed gardens are a delight—and, to visiting Americans, Sawston served in the latter part of the late war as headquarters for the U.S.A.F. 66th Fighter Wing. —L.G.G.R.

I am much indebted to Mr. T. F. Teversham, whose History of Sawston has provided much of the background to this short article. Sawston is open to visitors from 2.30 to 5.30 p.m. on Saturdays, Sundays and on Bank Holidays from Easter Day to September 30th. It can also be seen by appointment on Tuesdays, Wednesdays and Thursdays during the same period.

8





11. The Chapel, situated at the east end of the south range. A miniature chalice and paten, of date c. 1660, used at Sawston in penal days is now on loan to the Victoria and Albert Museum. The Italian marble altar encloses the old altar stone from the earlier chapel which was burned in 1553. This chapel has been the sole place of Roman Catholic worship for many miles round for nearly four centuries: and each year since before the Reformation pilgrims to the shrine of Our Lady of Walsingham, Norfolk, have stayed the night and worshipped at Sawston Hall before continuing their pilgrimage.

9

9 & 10. Many English houses provided places of concealment for Roman Catholic priests during the years of religious persecution. The example at Sawston seen above (7 ft. long and high and 5 ft. wide) was constructed by one Nicholas Owen in the sixteenth century and is reached by a newel stair, seen below, from the Long Gallery.

11



10



Cambridge Portraits, IV

Later nineteenth and twentieth centuries

BY J. W. GOODISON

THIS is the last of a special series of four articles written for The Connoisseur and dealing with the more important portraits in the University of Cambridge. With but few exceptions, they are now published for the first time. The information about each picture follows the lines of a catalogue raisonné. Much of it is drawn from original sources.—Editor.

Portraiture had been employed in but a desultory and restricted fashion in Cambridge since its beginnings in the sixteenth century. Its use was mainly confined to the portrayal of the great beyond the confines of the University, and the infrequent exceptions rarely descended below the level of heads of houses.

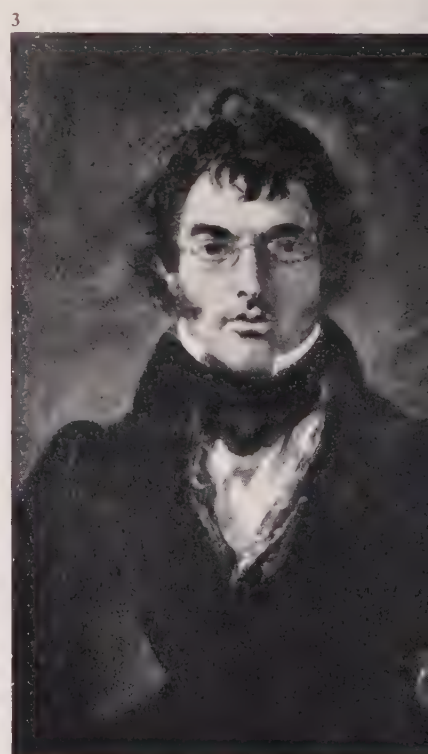
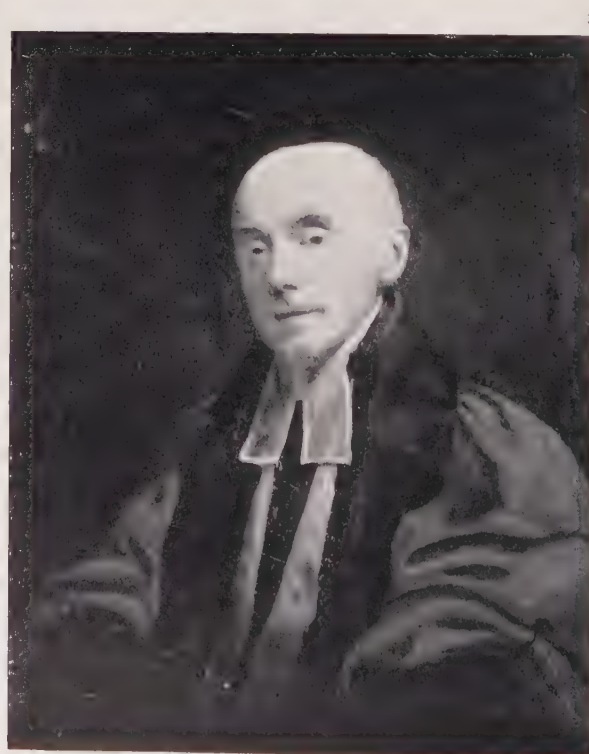
But about the middle of the nineteenth century a change took place, with almost revolutionary effect, in which the old order came to an end and was superseded by a vigorous University domestic portraiture. Signs of what was impending had not been entirely absent. Since the latter years of the eighteenth century a number of portraits of contemporaries within the University had begun to make their appearance. The trend is already recognisable, but in later years it was transformed into a conscious intention with a deliberate commemorative purpose. Through it a generous iconography of the University in the past century has been gradually built up.

This domestic portraiture was established on a basis as new as the development itself. Hitherto gifts or bequests had formed the main source of additions, and purchases were exceptional. But purchases now became the usual rule, generally taking the still more exceptional form of commissions. The most striking

innovation of all, however, is the system of obtaining the required funds through the method of subscription. Such, for example, was the origin of the portrait of Wordsworth, commissioned for St. John's College in 1832 (No. 4). It is this system of subscription which reveals most clearly the character of the impulse behind the new portraiture.

This quickening of interest brought about a great expansion of portrait-painting in Cambridge. It is a misfortune that it should have come about at a time when both taste and the arts were at so low an ebb. But the traditional art of portraiture was never entirely debased, and it retained a degree of artistic purpose capable of inspiring portraits as good as those of Sir G. O. Trevelyan by Holl (1886, No. 10) and of Alfred Newton by Furse (1890, No. 11). Such paintings, indeed, successfully bear comparison with those produced during the years which have since elapsed. The general average is higher, but the outstanding portraits of the last fifty or sixty years by no means eclipse their predecessors. Patronage has perhaps had something to do with this, for the splendid portrait art of Augustus John has been ignored, but for one commission, the painting of Jane Harrison at Newnham College (1909, No. 20).

The brief survey of four hundred years of Cambridge portraiture contained in these articles has been confined to paintings. Though they are by far the most numerous, portraiture in sculpture must not be forgotten. Of a high average level of quality, it includes a few whole-lengths besides the numerous busts, and ranges from the first half of the seventeenth century to the present day.



1. Samuel Taylor Coleridge (1772-1834). By James Northcote, R.A. Canvas, $29\frac{1}{2} \times 24\frac{1}{2}$ in. Signed, and dated 1804. Jesus College; bought 1952. Painted for Sir George Beaumont, Bart.; sold, Beaumont Trustees, Sotheby's, 20 Feb. 1952 (69), bt. Sawyer; with Messrs. Charles J. Sawyer, London; exh. Leicester Art Gallery, 1953, 'Sir George Beaumont and his Circle' (12). Another version, probably an early copy, belonged in 1957 to Mr. J. C. C. Holder, London. The portrait was considered by Joseph Farington to be 'very like'. Poet and philosopher, Coleridge collaborated with Wordsworth in 'Lyrical Ballads', 1798, to which he contributed 'The Ancient Mariner'.

2. James Wood (1760-1839), Master of St. John's College. By John Jackson, R.A. Canvas, $29\frac{1}{2} \times 24\frac{1}{2}$ in. Inscribed at the back as by Jackson and as painted in 1824. St. John's College; source of acquisition unknown. There is a copy in the College by T. H. Illidge. Wears the scarlet gown and black scarf of a Doctor of Divinity. It was from Wood, as Master of the College, that Wordsworth received in 1831 the request to sit for his portrait which resulted in the painting by Pickersgill (No. 4 below).

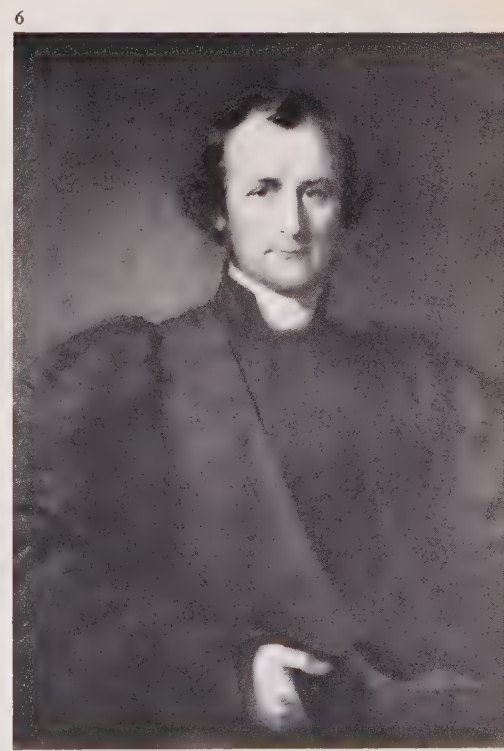
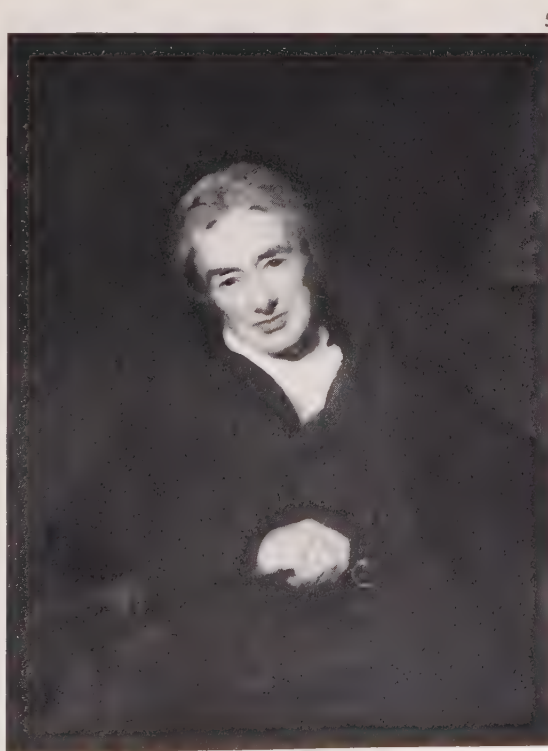
3. John Camidge, the Younger (1790-1859). By William Etty, R.A. Millboard, $12\frac{1}{2} \times 9\frac{3}{8}$ in. University Collection (Fitzwilliam Museum, No. 641), bequeathed by Dr. Camidge's only daughter, Mrs. Hurstwick, in 1907. Exh. York, 1910, 'Exhibition of Pictures by the late William Etty, R.A.' (128); 1949, Ety Centenary Exhibition (36). Dates probably from about 1820-25. Camidge, who was a Doctor of Music of Cambridge, was organist of York Minster.

4. William Wordsworth (1770-1850), Poet Laureate. By H. W. Pickersgill, R.A. Canvas, $63\frac{3}{4} \times 52$ in. St. John's College, for which it was painted by subscription among members of the College. Begun in Wordsworth's

house at Rydal in September 1832; exh. R.A., 1834 (19); London, National Portraits, 1868 (277); Guelph Exbn., 1891 (190). A sketch for the head, in red and black chalk, is also at St. John's College. In 1840 Pickersgill began at Rydal a second portrait of Wordsworth, very similar to the St. John's painting, though in a different dress and at whole-length. It was commissioned by Sir Robert Peel, and is now in the Wordsworth Museum at Grasmere. A replica is in the National Portrait Gallery (No. 104). The St. John's portrait met with some minor criticisms as a likeness, and Wordsworth himself preferred the later one of 1840, though in a sonnet to the former he refers to it as 'faithful Portrait'. See also No. 2.

5. William Wilberforce (1759-1833). By George Richmond, R.A. Canvas, $35\frac{3}{8} \times 27\frac{3}{8}$ in. Signed, and dated 1834. St. John's College; probably painted for the College. A number of portraits of Wilberforce by Richmond are known. Though there are variations between them, all conform to the same pose, which repeats that of the unfinished portrait by Lawrence of 1828 in the National Portrait Gallery (No. 3). On Lawrence's death in 1830, this became the property of Sir Robert H. Inglis, Bart., in whose house in 1832 Richmond is said to have painted a portrait of Wilberforce from the life. Such a portrait belonged to Sir Robert Inglis, but whatever studies Richmond may have made, it remains closely based on the Lawrence. A copy of the latter by Richmond was sold by the Richmond family at Christie's, 14 July 1939 (14). Famous as a leader in the campaign against slavery, finally abolished by the passage of his bill through Parliament in 1804.

6. George Augustus Selwyn (1809-1878), Bishop of Lichfield. By George Richmond, R.A. Canvas, $35\frac{1}{2} \times 27\frac{3}{8}$ in. St. John's College; painted for the College, 1855. Exh. R.A., 1855 (386); London, Victorian Exbn., 1891-2 (112). First Bishop of New Zealand, and subsequently Bishop of Lichfield; Selwyn College, Cambridge, was founded by public subscription in memory of him.





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7. Stratford Canning, 1st Viscount Stratford de Redcliffe (1786-1880). By Sir Hubert von Herkomer, R.A. Canvas, 47 × 37 in. Signed, and dated 1879. King's College, painted for the College. Exh. London, Victorian Exbn., 1891-2 (141). Celebrated as ambassador to the Sublime Porte at Constantinople.

8. Charles Robert Darwin (1809-1882). By Sir W. B. Richmond, K.C.B., R.A. Canvas, 49½ × 39½ in. University Collection (Department of Zoology), presumable given by the subscribers, 1879-80. Exh. London, Grosvenor Gallery, Summer Exbn. 1880 (40); Berlin, International Ausstellung, 1891; London, New Gallery, Winter Exbn., 1900-01 (114); Cambridge, Darwin Centenary Exbn., 1909 (7). Commissioned from a fund established for the purpose after he had received from the University the honorary degree of Doctor of Laws in 1877. Painted in 1879 or 1880.

9. Cyril Benoni Holman Hunt (1866-1934). By William Holman Hunt, O.M. Canvas, 24 × 20 in. Signed, and dated 1880. University Collection (Fitzwilliam Museum, No. 1760), bequeathed by the sitter, 1934. Exh. London, Grosvenor Gallery, Summer Exbn., 1880 (89); Bradford, Exbn. of Fine Arts, 1904; Liverpool, Walker Art Gallery, Holman Hunt Exbn., 1907. Son of the painter.

10. Sir George Otto Trevelyan, 2nd Bart., (1838-1928). By Frank (Francis Montague) Holl. Canvas, 50 × 40 in. Signed, and dated 1886. Trinity College; bequeathed by the sitter, 1928. Exh. R.A., 1887 (36), and Winter 1889 (192). In 1886 he succeeded as second Baronet, and became Secretary of State for Scotland. Considered a good likeness.

II





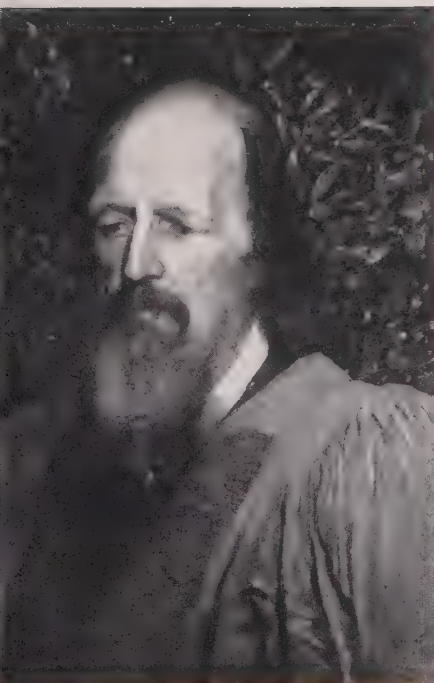
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11. Alfred Newton (1829-1907). By C. W. Furse, A.R.A. Canvas, $48 \times 39\frac{3}{8}$ in. University Collection (Department of Zoology); given by the subscribers in 1891. Painted in 1890. Professor of Zoology and Comparative Anatomy.

12. Alfred, 1st Baron Tennyson (1809-1892), Poet Laureate. By G. F. Watts, O.M., R.A. Canvas, 25×20 in. Trinity College; given by the painter in 1890. The portrait originated in the desire of the College to have Tennyson painted. It was through the poet himself that Watts was approached, and the sittings took place at Tennyson's house in the Isle of Wight in May 1890. A second version, painted at the same time, which shows him in peer's robes, is now at Adelaide, South Australia. In the present portrait he wears the scarlet gown of a D.C.L. of Oxford.

13. Sir Joseph John Thomson (1859-1940), Master of Trinity College. By Arthur Hacker, R.A. Canvas, $35\frac{1}{2} \times 27$ in. Signed, and dated 1903. University Collection (Cavendish Laboratory); given by the subscribers, 'past and present students,' in 1903. Said to be the portrait of himself which Sir J. J. Thomson liked the best. Atomic physicist.

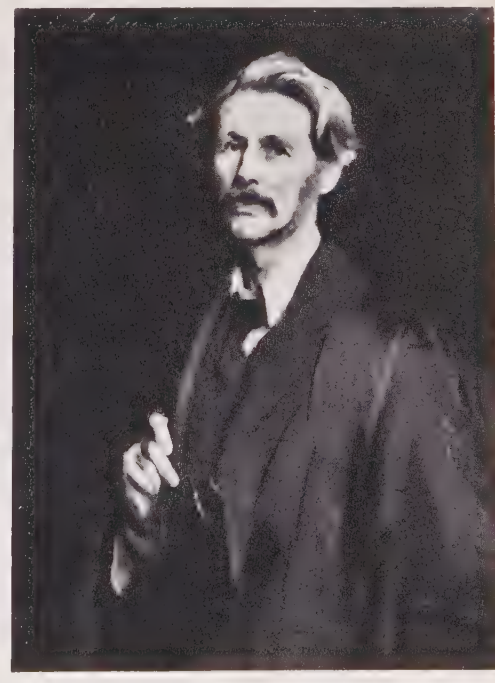
14. Francis Henry Jenkinson (1853-1923). By J. S. Sargent, R.A. Canvas, $35\frac{7}{8} \times 28$ in. Signed, and dated 1915. University Collection (University Library); given by the subscribers in 1915. Exh. R.A., 1915 (56); R.S.A. 1916 (301); R.A., 'Works by the late John S. Sargent, R.A.,' 1926 (344). Painted to commemorate the completion of his twenty-fifth year of office as University Librarian.



12



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15. Sir Charles Villiers Stanford (1852-1924). By Sir William Orpen, R.A. Canvas, 50 × 40 in., signed. Trinity College; bequeathed by R. F. McEwen, (?) in 1926. Exh. R.A., 1922 (173). Painted in 1920. Professor of Music at Cambridge; he wears the gown of a Cambridge Doctor of Music (damasked cream-white silk, lined with dark cherry silk). Considered an excellent likeness.

16. Thomas Hardy (1840-1928). By Augustus John, O.M., R.A., Canvas, 24½ × 20½ in. Signed, and dated, top right, 1923. University Collection (Fitzwilliam Museum, No. 1116); given by T. H. Riches, 1923, who bought it from the artist shortly after it was painted. Hardy became an honorary Doctor of Letters of Cambridge, and an honorary fellow of Magdalene College, in 1913.

17. Montague Rhodes James (1862-1936). By Glyn Philpot, R.A. Canvas, 36½ × 30 in. Signed. King's College; given by members of the College in 1924. Exh. R.A., 1924 (658). Painted in 1923. Mediaevalist; Provost of King's College, Cambridge, and later, of Eton College.

18. John Campbell Watt (1856-1931). By Sir William Nicholson. Canvas, 23½ × 21 in. Signed, and dated 1924. Jesus College; given to the College by 'some friends old and new' in 1924. Fellow of the College and mathematician; considered a good likeness.

19. Ernest Rutherford, Baron Rutherford of Nelson (1871-1937). By Sir Oswald Birley. Canvas, 59½ × 39½ in. Signed, and dated 1932. University Collection (Cavendish Laboratory); given by the subscribers, colleagues and former students of Lord Rutherford, in 1938. This is a replica, painted in 1938, of the portrait by Birley of 1932 belonging to the Royal Society; another replica is at Canterbury College, Christchurch, New Zealand. Considered an excellent likeness. The creator of nuclear physics; raised to the peerage in 1931.

20. Jane Ellen Harrison (1850-1928). By Augustus John, O.M., R.A. Canvas, 24½ × 29½ in. Newnham College; given to the College by friends of Miss Harrison 1909. Exh. R.A., 'Works by Augustus John,' 1954 (348); London, Goldsmiths' Company, 'Treasures of Cambridge,' 1959 (No. 37). Fellow of the College and classical scholar.



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English Plate at the Hermitage, Leningrad and the State Historical Museum, Moscow

BY CHARLES OMAN

IT might be thought that the recent publication of two admirable articles¹ on 'The English Plate at the Hermitage' would have exhausted the subject for the time being. I happened to be visiting Leningrad at the end of last year, when Dr. Penzer's articles were already in the press; but he kindly allowed me to see his manuscript and therefore to check his conclusions on the spot. I subsequently found that I only wished to challenge his conclusions with regard to two pieces but, on the other hand, there were several pieces which he had not illustrated, which deserved to be better known. They are now taken in chronological order.

The earliest is a double beaker (No. 1) bearing the hallmark for 1572 and the maker's mark *R F monogram*, found on a dozen Elizabethan communion cups. This piece is not only the sole survivor of its sort but is of historic interest, since it is engraved in Russian with its weight and the date 1640. This proves that it was not brought to Russia by some nineteenth-century noble collector but is a relic from the early period of Anglo-Russian relations. No double beakers are listed in the inventories of the plate of Elizabeth I, and it is, therefore, unlikely that such pieces would have been included in one of the gifts carried to Russia by one of the ambassadors to the Czars. A simple practical piece like this is exactly what we might expect one of the early merchants of the Muscovy Company to have taken to Russia for his own use.

Next we come to a pineapple cup (No. 2) with the hallmark for 1607 and the maker's mark *R S*, which E. Alfred Jones in his *Old English Plate of the Emperor of Russia* (1909, p. 66) reported to have also indecipherable German marks. Dr. Penzer rightly states that these are really Russian control marks² of the period of Catherine II, and so concludes that the cup is of English origin. Though Jones may have misinterpreted the second set of marks, he was perfectly justified in treating with scepticism the English ones. We are inclined to forget that the purpose of the latter was to protect the English customer from being sold sub-standard plate. The recent White Paper on the revision of the hallmarking laws is perfectly justified in preferring to speak of a 'sponsor's mark' rather than a 'maker's mark' as this certainly expresses more accurately the legal position. In the reigns of James I and Charles I the Goldsmiths' Company was perturbed by the amount of foreign plate of uncertain purity which was being offered for sale in London, and made some effort to get it brought in for assay and hallmarking. The plate was by no means always German but sometimes Flemish and Portuguese. Double sets of marks are well authenticated. I am strongly in favour of considering this cup, which is much akin to the work of Hans Petzolt, as a purely German work and disagree with Dr. Penzer in regarding it as the work of an 'English maker who doubtless worked from a German pattern-book'.³

The next piece to be discussed (No. 3) also bears the hallmark for 1607 though on the only previous occasion on which it has

been published it was misread as 1627.⁴ The maker's mark is *F over W in a shaped shield*. The form and character of the cup are sufficiently clearly seen in the illustration, so that it is only necessary to describe the details which are invisible. The bowl of the cup is exquisitely engraved with flowers and with three roundels each of which is surrounded with an inscription. They are as follows: + THE GYFTE OF ROBERTE DVCIE OF LONDON MARCHANT OF VIRGINIA surrounding the arms of the Virginia Company; + TO THE TOWN OF YARMOUTH surrounding R D conjoined; and lastly + PREEPOSITVS DE YARMOUTHE surrounding a queen's

⁴ By Paul Derwis in *The Burlington Magazine*, July, 1936.



¹ *The Connoisseur*, January, 1959; March, 1959.

² These marks are important as they prove that if the cup reached Russia as an ambassadorial gift it must have left the Kremlin a very long time ago. The English silver in the Kremlin does not bear Russian control marks.

³ There are only two other pineapple cups with English hallmarks: the one belonging to Farnham Church, Essex, shows unmistakable English features; the other, in the Kremlin, is certainly German.

head (crest of the Virginia Company). Round the cover is the inscription: + AMICORVM BENEFICIA NON PERIBVNT. It might have been expected that with so many clues to go upon, the whole story would be readily discovered. I was informed by Mr. A. A. Hedges, Borough Librarian, that there is no record that the town of Great Yarmouth ever possessed such a cup and that nothing is known of Robert Ducie. An appeal to the Town Clerk of Yarmouth, Isle of Wight, merely elicited the information that all of the old corporation records were lost at the end of the eighteenth century and that nothing was known of Robert Ducie. The identity of Ducie, however, is pretty certain. He was doubtless the Robert Ducie christened at St. Lawrence Jewry on 29th May, 1575, and was later a freeman of the Merchant Taylors, Merchant Adventurers and the East India Company in some of which companies he held high office. He was created a baronet in 1620 and served as Lord Mayor of London in 1631. It is to be hoped that someone else will be more successful in completing this story.

I will now proceed to comment on a few of the eighteenth-century pieces which have not yet received proper attention. I

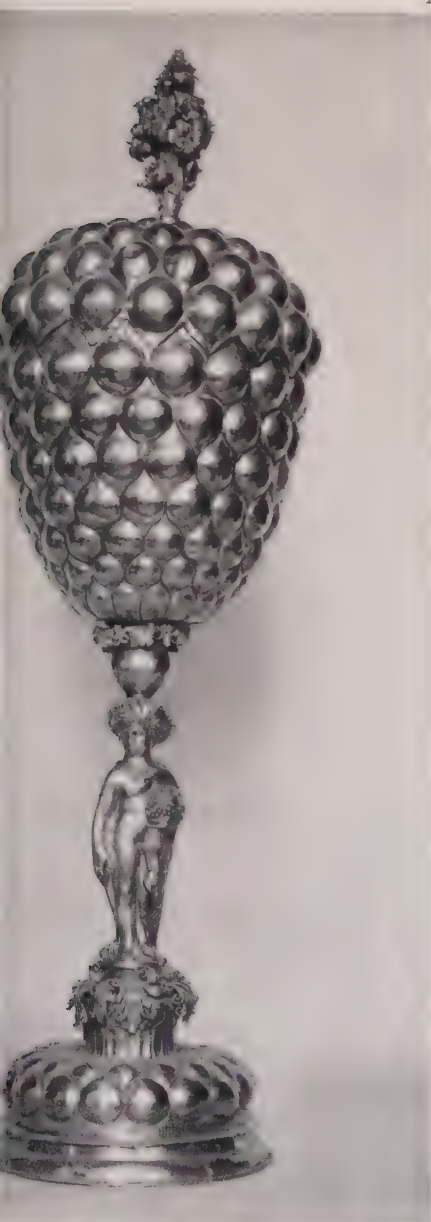
have refrained from illustrating a very handsome table mirror from a toilet-set, made by Charles Kandler in about 1730, because no photograph can do it justice.⁵ It is surmounted by the Russian Imperial eagle but its fine baroque outline is at present masked by wretched little trails of roses added early in the nineteenth century. As these are only soldered on, it would be easy to restore this piece to its original condition.

No defects mar a centrepiece (No. 4) made by Augustine Courtauld in 1741 which is not only a splendid example of English rococo silver but is also singularly complete.

A word of caution has to be uttered with regard to an attractive little teapot (No. 5) decorated with rococo ornament and engraved with the arms of Biron, Duke of Courland. When first published by S. Troinitsky⁶ in 1923, it was described as having the hallmark for 1734, but no maker's mark. Unfortunately this hallmark cannot be accepted *au pied de la lettre*.

⁵ Illustrated in *The Burlington Magazine*, July, 1935, by Paul Derwis who did not notice that the piece had been tampered with.

⁶ *Old English Plate of the Hermitage Museum* (1923, p. 37).



2



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1. Silver-gilt double beaker. Maker's mark R F monogram, London hallmark for 1572-3. Height, 8 $\frac{7}{8}$ in. Hermitage Museum, Leningrad.

2. German silver-gilt pineapple cup and cover. Maker's mark R S, London hallmark for 1607-8. Height, 20 $\frac{1}{2}$ in. Hermitage Museum.

3. Silver-gilt standing cup. Maker's mark F over W, London hallmark for 1607-8. Height, 10 $\frac{1}{4}$ in. Hermitage Museum.



4. Silver centrepiece, bearing the mark of Augustine Courtauld. London hallmark for 1741-2. Height, 11 in. Hermitage Museum.

5. Silver teapot, with transposed marks. About 1755. Height, 4 in. Hermitage Museum.

6. Three casters, made by Paul de Lamerie. London hallmark for 1734-5. State Historical Museum, Moscow.

When Troinitsky wrote, the phenomenon of the 'Duty Dodger' had not yet been diagnosed. In 1719 the *Wrought Plate Act* imposed a duty on new plate payable when it was brought in for hallmarking. Dishonest goldsmiths (or more probably their journeymen) soon tumbled to the idea of cutting out the hallmark from a piece brought in for melting and inserting it into a new piece. If the foot of this teapot were taken off, it would probably be found that the marks were on a small disk having no structural connection with the body. It was quite usual to remove the original maker's mark when this fraud on the revenue was being contrived. Apart from the transposed mark, the mature rococo ornament would suggest a later date. It is, in fact, closely matched by the decoration on a coffee-pot in the same collection, made by Pierre Gillois in 1757—the year in which 'duty-dodging' was killed by the removal of the tax.

English visitors to Moscow probably suppose that they have seen all the English silver when they have seen the Kremlin. The small, but very select, collection of English silver in the State Historical Museum is at present in the strong-room where I was allowed to examine it. The following are the principal pieces in chronological order. The earliest piece is a monteith of 1685 with the maker's mark, which Jackson (p. 140) describes as *P R in cypher, pellet below*. It is engraved with *chinoiserie* but there are no arms in the laurel wreath.

When P. A. S. Phillipps wrote his *Paul de Lamerie, his Life and Work* in 1934, nothing was known of the fate of the large centre

piece by this goldsmith, of which an electrotype copy had been made for the Victoria and Albert Museum in 1883 whilst it was the property of the Bobrinsky family. It was, therefore, a pleasant surprise to find this important piece intact. A set of casters from it are illustrated (No. 6).

A year later in date, 1735, is a single gilt caster by Henry Herbert. It must have come from an issue of official plate, as it is engraved with the Royal Arms and G. R. cypher.

A large tea-kettle with a triangular stand is of approximately the same date. It is very elaborately decorated in the rococo style and is very much like the work of Charles Kandler. Unfortunately it bears no marks.

The above pieces are not the only English ones in the State Historical Museum. The remainder are, however, of much less importance.

Finally I should like to thank the authorities of the Hermitage Museum and of the State Historical Museum for the very friendly welcome which I received and for making available the photographs required for this article. More particularly I should like to record my thanks to Mrs. Torneos of the former museum and Mrs. Goldberg and Mrs. Postnikova-Loosera of the latter who allowed me to examine in detail the pieces on exhibition and brought out for my attention those which are at present in store.

For help in attempting to trace the history of the Ducie Cup I am indebted to the Town Clerk and Borough Librarian of Great Yarmouth and the staff of the Guildhall Library.

New Light on Four Almain Armours: I

BY CLAUDE BLAIR

THE four armours forming the subject of this and a second article have been well-known to students for many years. The first, No. G.46 in the Musée de l'Armée, Paris (No. 1), was identified as an early product of the Almain workshop at Greenwich by Dr. Charles Beard in an article in *The Connoisseur* in January, 1934. Amongst other things, Dr. Beard pointed out that the helmet then mounted with the suit was not the one originally made for it, and he identified this as the close-helmet No. H.85 in the Musée de l'Armée. This was shown on the armour in the important loan exhibition of Greenwich armour held at the Tower of London in 1951 (Cat. No. 2) and subsequently remained with it on its return to Paris. In fact, not only is it not the helmet made for the armour but there seems to be no reason for regarding it as English.

Amongst the headpieces in the Musée de l'Armée there is only one that could possibly belong to armour G.46; although the fact that it is of English origin does not appear to have been noted previously. This is the fine armet No. H.57 (Nos. 2-6), the face-opening of which is bordered by a pair of narrow recessed bands identical to those bordering the main edges of the suit (Nos. 6-7). It is unique amongst known Greenwich helmets in being constructed in the Italian manner: i.e. with the cheekpieces hinged at the top instead of at the rear, and also in having a brow-reinforce. As on all Greenwich armets, however, each hinge is attached by six rivets arranged to form two triangles. The skull is rounded, with a low central comb and a broad tail, shaped closely to the nape of the neck. There are no holes either for a crest-holder or a rondel. The reinforce covers the whole of the front half of the skull to which it is secured by the visor-pivots. It is decorated with shallow cusplings and flanged slightly on each side to protect the hinges of the cheekpieces. The deep cheekpieces follow the shape of the neck and chin, and flare out slightly towards the bottom where each is reinforced by a narrow strip of steel riveted along the lower edge. The left one overlaps the right in front, where they are locked together by means of a small stud. The face-opening is bordered by a row of lining-rivets and on the right there is a spring catch which secures the visor in the closed position. The one-piece visor of 'sparrow's beak' form has the characteristic Greenwich concave profile and a single, stepped sight divided by a central strip. The upper edge is decorated with shallow cusplings and the whole of the area below the sight is pierced with small, circular ventilation-holes. The visor-pivots have conical, rosette-shaped heads.

Any doubt that the helmet is of Greenwich origin can be speedily dispelled by comparing its visor with that of the Genouilhac armour of 1527 in the Metropolitan Museum, which, except for the fact that it is made in two pieces, is of almost exactly similar form (No. 8). In addition both helmets—and both armours—have the same double recessed borders.

The Paris armour came originally from the armoury of the Ducs de Bouillon at Sedan and is possibly the one which, according to a tradition apparently already current in the late seventeenth century, belonged to Robert III de la Marck (1491-1537), Seigneur de Fleuranges, called *L'Aventureux*. In the article already referred to Dr. Beard points out that this suit and Henry VIII's foot-combat armour No. 11.6 in the Tower of London (No. 9) have many points of close similarity. He suggests, how-

ever, that the former should be dated c. 1520-25 and the latter c. 1514 on the grounds that it is 'without doubt, the work of either the Brussels or Milanese smiths whom Henry brought to England and established at Southwark between 1511 and 1514'. Both of these dates have been generally accepted but a re-examination of the evidence suggests that they should be modified slightly.

The foot-combat armour, because of the special purpose for which it was made, has many features not found on any other known Greenwich armour. Nevertheless, the shape and construction of the cuirass and, above all, the humped pauldrons, composed of upward-lapping lames articulated on straps only, leave no doubt about its origin. By means of these details it can be linked stylistically to the two 'big' armours of Henry VIII in the Tower of London and at Windsor and, through them, to the 'North' and 'Worcester' armours at the Tower. The inclusion of a drawing of the last named in the *Jacobe Album* at the Victoria and Albert Museum of course proves beyond question that it was made in the Almain workshops at Greenwich. If Dr. Beard's views about the origin of the foot-combat armour are correct therefore, it must be assumed that the style which makes the later products of the Almain armourers so easily identifiable had already started to develop at Greenwich before they arrived there in 1515. It has, in fact, been accepted generally that the armourers of Brussels and Milan and the Almaines were all, at different times, members of the one armoury, but this view does not appear to be supported by the evidence.

The records of the early part of Henry VIII's reign show that at that time the royal armoury was a loosely-knit organisation, headed by the Master of the Armouries but consisting of a number of virtually independent workshops. One of these, at Southwark, was operated by Filippo de Grampis and Giovanni Angelo Litta of Milan who on the 10th March, 1511 had agreed to travel to England with three companions to work for the king (*Archivio Storico Lombardo*, Anno XLI, Milan 1914, p. 225). They are known here only from an entry of the 22nd July, 1511, in the accounts of the Treasurer of War (P.R.O., E.36/1) for the payment of their wages of £6 13s. 4d. plus a 'reward' of £4 and two hogsheads of wine. How long they continued to work for the king after this date is unknown¹ but there is no evidence to show that they had any connection with the Almaines.

The same volume of accounts of the Treasurer of War records that on the 18th September, 1511, John Blewberry, Yeoman of the Armouries, was paid for expenses incurred in setting up a new forge at Greenwich for certain armourers of Brussels. On the following day he was paid the cost of 'hiring two horses for Copyn & Peter the armorers'; lower down the names are given in full as Copyn Watte and Peter Fevers. The *Books of King's Payment* for the period contain a number of entries relating to armours supplied for the king's own person by Jacob (*alias* Copyn) de Watte and Peter Fevers and separate payments of quarterly wages and for supplying armours continue to be made to both men after the arrival of the Almaines. The record of wage payments shows that Fevers died, still in the King's employ,

1. It is possible that one of them (? Filippo de Grampis) may have been the royal armourer 'Phillip Savage, Lombard . . . lately deceased' mentioned in a grant of 12th May, 1514 (B.M., Egerton MS.986).



1. Field armour, possibly of Robert III de la Marck (1491-1537); Greenwich, c. 1520. (Musée de l'Armée, Paris.)



2

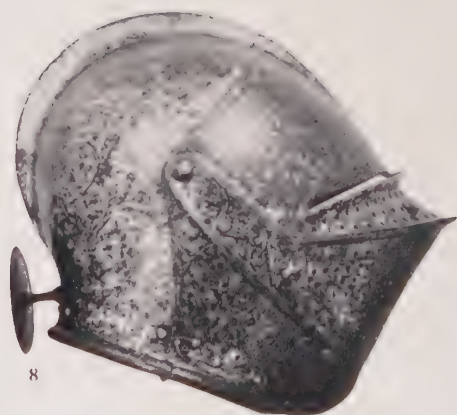


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2-6. Helmet belonging to armour shown in No. 1.

7. Detail of the left tasset of armour in No. 1.

8. Helmet from the armour called that of Galiot de Genouilhac; Greenwich, dated 1527. (Metropolitan Museum of Art, New York.)



8



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between Christmas, 1517 and Easter, 1518 (P.R.O. E.36/215): and on the 10th October, 1518, his widow, Johan, was paid £117 6s. 8d. for 'certan parcelles of harnes . . . as yet remayn in the shoppe at grenewiche where the said peter wrought' (P.R.O. E.36/216).

De Watte also apparently continued to work for the king until his death, which took place between 1533 and 1540. This is established by an undated petition (P.R.O., S.P.3/ix) addressed to Viscount Lisle as Deputy of Calais, a position which he held from 24th March, 1533, to 17th April, 1540. In this, Bowen Williamson, 'soldiour and Armorer' of Calais, requested that he should be allowed to raise a loan from amongst the members of the garrison to enable him to purchase 'moch goodly harnes . . . some newly redy wrought & other necessities vnwrought' which his uncle, 'Late Armorer to the kinges highnes whose name was Jacob Watt', had left in his house and which he had instructed his executors to deliver to his nephew at a reasonable price.

All the above seems to indicate that Fevers and de Watte were independent armourers who, although each received workshop accommodation and a retaining fee, supplied their own materials for which they were later reimbursed by the king. Neither of them is mentioned in any known record relating to the Almain workshop and there is no reason for thinking that they were directly connected with it or that they in any way influenced the style of the armours made there.

The date of the foundation of the Almain workshop has been given variously as 1513, 1514 and 1516. The earliest reference to the armourers in the *Book of King's Payments*, however, makes it quite clear that the correct date is 1515. On the 1st May of that year John Blewberry was paid £16 8s. 2d. for livery for 'xj almayns late com owte of almayn', and on the 20th May the first of a regular series of monthly payments for 'Stuff & wages' for the Almain workshop is recorded (P.R.O., E.36/215). A study of these payments and of other documents, most of which



9. Foot-combat armour of King Henry VIII; Greenwich, 1515-c.1520.
(Tower of London Armouries.) Ministry of Works Copyright.

have been published by Mr. F. H. Cripps Day in his *Fragmenta Armamentaria*, shows that the Almainns formed one unit. They were all under the control of a single master workman, they all wore the same livery, and their materials were supplied to them by the king. In short, whereas before there had only been groups of independent craftsmen working for the king there was now also an organisation which can really be described as a Royal Workshop. For the first time, therefore, we can expect some sort of continuity of traditions and style. That this did indeed exist to a very marked degree was vividly demonstrated by the exhibition at the Tower of London in 1951 where all but two of the extant major armours made in the Almain workshop could be seen together in one place.

As already pointed out, the foot-combat armour can be connected stylistically with the armours illustrated in the *Jacobe Album*; there can thus be little doubt that it too was made in the Almain workshop. It must, therefore, date from after May, 1515. On the other hand it is clearly one of the earlier products of the workshop for its tendon-protectors are still made in one with the couters, instead of separately as on the Genouilhac suit of 1527 and all the subsequent ones. In addition, the helmet-comb is less developed and the tendon-protectors, the pauldrons and the side-wings at the knees are less boldly formed than those on the Genouilhac suit. It seems fairly safe to suggest, therefore, that it is not likely to be much later than c. 1520.

Additional support for dating the foot-combat armour to the period 1515—c. 1520 is provided by a comparison of its measurements with those of Henry's silvered and engraved armour (Tower, II.5), formerly thought to be the one presented by the Emperor Maximilian in 1514. This is not likely to date from before 1514 as the decoration is known to have been executed by Paul van Vreland of Brussels who first started to work for the king in that year. It is, of course, possible that the armour was already of some age when it was decorated but not very probable in view of the elaborate nature of the decoration and also of the king's tendency to put on weight. The horse-armour decorated *en suite* is described in a document of 1519 (P.R.O., S.P.1/29) so that it can be safely assumed that the armour for the man was also in existence at that date. In fact, the long steel skirt on the armour, resembling those found on a group of Innsbruck armours of a type known to have been made between 1509 and 1515, suggests that it is nearer in date to 1514 than to 1519.

The external measurements of the ankles and wrists of the silvered armour ($10\frac{1}{4}$ in., $10\frac{1}{4}$ in.) are almost exactly the same as those of the foot-combat suit ($10\frac{1}{4}$ in., $10\frac{1}{8}$ in.). The external waist-measurement of the cuirass of the former ($35\frac{1}{2}$ in.), however, is $2\frac{1}{4}$ in. less than that of the latter ($37\frac{3}{8}$ in.). The fastenings of both cuirasses are of a type that prevent any adjustment of girth: so that, although the difference in size may be partly accounted for by differences in shape and in the thickness of the metal, it seems certain that the foot-combat suit is slightly later in date than the silvered one. In all probability, therefore, it was made shortly before 1520.

Though the Paris armour has certain affinities with the Genouilhac suit of 1527 it is clearly a good deal earlier in date. Its couters are still made in one piece and the low-combed helmet-skull, the cuirass and the metacarpal- and finger-plates of the left gauntlet are all closely similar to those on the foot-combat suit. These features and the Italian form of the armet indicate that it, too, is not likely to be much later in date than c. 1520.

Thanks are due to Captain Fernaux and M. Robert-Jean Charles for granting facilities for me to study the Musée de l'Armée helmet and armour; also to Mr. Jack Nisberg for photographing them.

Emilian Painters of the Seventeenth Century

BY HUGH HONOUR

THE recent exhibition of works by Emilian painters of the seventeenth century, held in the Palazzo dell' Archiginnasio, Bologna, was the third in the now famous series of Bolognese *seicento* exhibitions of which the first two were devoted to Guido Reni (1954) and the Carracci (1956). Plans for two further exhibitions have also been announced: a *Mostra del Classicismo*, devoted principally to Domenichino and Francesco Albani is promised for 1961, and a Guercino show will complete the series. Exhibitions so carefully and intelligently planned are of outstanding importance to every student of Italian art. But it would be a mistake to suppose that they are of interest only, or even mainly, to specialists, for the Bolognese painters were masters of colour and the sensuous handling of paint which requires no recondite knowledge to appreciate. There can be no doubt that this series of exhibitions has already helped to restore the Bolognese school to popular esteem in Italy.

The Emilian exhibition—*Maestri della Pittura del Seicento Emiliano*—consisted of 155 paintings, eight by leading masters of the school to whom special shows have been or will be devoted, while the remainder represent thirty-three artists few of whose names will be familiar to those who have not delved in the pages of Malvasia, Zanotti and other local writers of the period. As on previous occasions the paintings were admirably hung with due regard to historical principles and the visual pleasure of the public. The exhibition was accompanied by a fully illustrated catalogue, exhaustively documented from unpublished manuscript sources (notably the Oretti MSS), which makes an invaluable contribution to the literature of Italian art.

In some respects this exhibition was more enjoyable than its two predecessors. The pictures were selected to display the various artists at their best and since the Bolognese were, above all else, supremely accomplished technicians, the general level of pictorial quality was remarkably high. The exhibition also revealed that they were colourists of exquisite subtlety, and this aspect of their work must have come as a surprise even to specialist students who had hitherto been able only to glimpse the paintings through heavy veils of dirt and varnish, skied in art galleries or hidden in dim corners of Emilian churches. Nearly two-thirds of the exhibits had been specially cleaned for the occasion and were therefore to be seen in their pristine brilliance for the first time in three centuries.



1. *Joseph and the Wife of Potiphar*. By Carlo Cignani (1628-1719), 99 × 99 cm. Gemälde Galerie, Dresden. This work was executed in the late 1670's for Contarini, Procurator of S. Marco, Venice.

The exhibition was divided into two main parts, the first of which was reserved for the Bolognese proper while the second was devoted to the Emilians—painters from Parma, Modena and Ferrara. With the exception of Mastelletta, all the Bolognese were in some degree influenced by the leading masters of the school, notably Ludovico Carracci and Guido Reni. But they were by no means slavishly dependent on them. Indeed, their individuality, not to say eccentricity, is more often apparent than their academicism. Even Francesco Gessi who has invariably been dismissed as a mediocre imitator of Guido Reni appears to have developed a personal style and to have employed a peculiarly individual palette. While Elisabetta Sirani who enjoyed an eighteenth-century *succès de scandale* as Guido's 'favourite pupil'—though she was only four at the time of his death—and was commonly supposed to have devoted herself largely to fabricating copies of her 'master's' work, is shown by a late *Madonna* (No. 5) to have been as strongly influenced by Carlo Cignani.

Among the Bolognese artists Giovanni Andrea Donducci, called Mastelletta, stands out for the weird Elzheimer-like fantasy of his landscape backgrounds. He was represented by seven pictures, including a previously unknown *Rest on the Flight into Egypt* from the E. Schapiro Collection. Mastelletta's love of mystical fantasy does not appear to have been shared by his contemporaries whose works are generally marked by the solidity of their figures and the restraint and suavity of their compositions. These qualities are notable in the work of Alessandro Tiarini who is particularly distinguished for his cool twilight colour schemes of greys and mauves. Carlo Cignani whose 'Noble, Bold manner and Bright Colouring' was admired by Jonathan Richardson (and consequently by later eighteenth-century *cognoscenti*) was represented by five pictures. These included a very substantial *Charity* from a private collection in Bologna and the lovely Greuze-like *Flora* from Modena, which it was a joy to see without its hideous nineteenth-century frame.



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2. *The Entombment*. By Lorenzo Garbieri (1580-1654), 224 × 183 cm. S. Antonio dei Teatini, Milan. The composition is based on a painting attributed to Ludovico Carracci in the Schleissheim Gallery.



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3. *St. John the Baptist*. By Francesco Gessi (1588-1649), 142 × 187 cm. Private collection, Bologna. Painted shortly before 1640.



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4. *The Rest on the Flight into Egypt*. By Simone Cantarini (1612-1648), 50 × 66.5 cm. Doria Pamphilj Collection, Rome. Painted about 1640.

5. *Madonna and Child*. By Elisabetta Sirani (1638-1665), 92 × 75 cm. Private collection, Bologna. This work is signed and dated 1665.

6. *The Martyrdom of St. Ursula*. By Lorenzo Pasinelli (1629-1700), 177 × 229.5 cm. Aldrovandi Marescotti Collection, Bologna. Although this composition owes much to Ludovico Carracci's painting of the same subject in the Pinacoteca at Bologna (dated 1592), the lightness of handling and the limpid freshness of the colour clearly anticipate the eighteenth century.

7. *David*. Attributed to Lorenzo Pasinelli, 112.5 × 95 cm. Cremonini Tamburi Collection, Bologna. This composition appears to have enjoyed great popularity, for it is known in several versions, but the authorship remains something of a mystery. The names of Gerolamo Forabosco, Guido Cagnacci, and Donato Creti, besides that of Pasinelli, have at various times been suggested.

8. *Landscape with Ruins and Figures*. By Giovan Gioseffo Santi (1644-1719), 132 × 99.5 cm., signed and dated 1685. Pinacoteca Civica, Imola. One of a group of four paintings which might almost be mistaken for mid-eighteenth century works.



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9. *David*. By Giovanni Antonio Burrini (1656-1727), 230.5 · 137.5 cm. S. Salvatore, Bologna. Painted about 1690 as a pendant to G. M. Crespi's *St. John the Baptist* and probably influenced by that work. This was one of the many pictures especially restored for the exhibition.



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10. *Cleopatra*. Signed by Guido Cagnacci (1601-1681), 120 · 158 cm. Spiridon Collection, Rome. Probably painted in Vienna c. 1660, this work is closely connected with Cagnacci's more conventional *Death of Cleopatra* in the Kunsthistorisches Museum, Vienna.

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11. *Still-life*. Attributed to Guido Cagnacci, 68.5 · 51.2 cm. Pinacoteca Comunale, Forlì. The work has a certain similarity with a painting of poppies sometimes attributed to Caravaggio in the Boston Museum. Until the still-life paintings of Central and North Italian artists have received closer study its authorship must remain dubious.

12. *The Lute-Player*. By Giuseppe Maria Crespi (1665-1747), 121 × 152.5 cm. Vitale Bloch Collection, Paris. A previously unpublished work by this artist who exerted a profound influence on his Venetian pupil G. B. Piazzetta.



Another artist whose works fall into the second half of the century, Lorenzo Pasinelli, was revealed as a master of *matière*. His circular *Adoration of the Shepherds* might almost be mistaken for a Fragonard, so light and delicate is the touch, so soft his colour scheme of powdery greys and pinks. In contrast, Giovanni Antonio Burrini, who lived into the eighteenth century, painted with a thick buttery *impasto* and employed a palette of Venetian richness.

Apart from Annibale Carracci and the other members of the 'big six', to whom a single room was devoted, the most important artists in the exhibition appeared to be Simone Cantarini and Giuseppe Maria Crespi. Cantarini was a pupil of Guido Reni with whose works his own have occasionally been confused, despite his personal and easily recognisable style. Ten of his sonorous compositions were shown, including the idyllic *Rest on the Flight into Egypt* (No. 4), a very spirited *Atalanta* (strikingly different from Guido's famous moonlit rendering of the same subject), an impressively simple *St. Joseph* from Pesaro and the magnificent *Adoration of the Magi* from the collection of the Marchesa Andrea Torrigiani Salina. In all these, his firm handling and rich juicy palette are well displayed. Crespi, to whom a small but excellent one-man show was devoted in 1948, is a better

known artist, though his importance is still under-estimated. He was represented by four works including Mr. Denis Mahon's lovely nocturnal *Noli me Tangere* and the hitherto unknown *Lute Player* (No. 12) which so clearly anticipates the genre scenes of his Venetian pupil, G. B. Piazzetta, as to cast doubt on the authorship of some of them.

In the Emilian rooms Bartolomeo Schedoni's bold and somewhat harsh religious pictures from Parma and Naples could not fail to catch the eye, for he had the abrupt technique of a poster painter. However, a sweetly Correggesque *Holy Family* from the collection of Mr. Denis Mahon revealed that he could occasionally paint with far greater subtlety and *morbidezza*. Giovanni Lanfranco, whose most important works were executed in Rome and Naples, was represented by eight early pieces in which his debt to the Bolognese masters is very evident. But perhaps the most interesting, certainly the most startling, of the Emilian painters in the exhibition was Guido Cagnacci. He specialized in nudes of an alarming solidity and fleshiness (No. 10). In his ceiling decorations, he performed the most complicated tricks of perspective with a conjuror's sleight of hand. Nine works displayed the varied talents of this intriguing and strangely little known artist.

A Tapestry Portrait of George II

WORKSHOPS engaged in the production of tapestry wall-hangings have normally employed craftsmen of varying degrees of skill, of whom the greater number weave the backgrounds, dresses and other accessories which are depicted, while the most accomplished worker—often the head of the workshop—concentrates on the most delicate and difficult part of the work, the weaving of the faces. It is only this class of very experienced specialists who have possessed the necessary skill for the production of satisfactory portraiture in terms of warp and weft. For this reason individual portraits in tapestry, although they have been made since the seventeenth century in most countries which have possessed a tapestry-weaving industry, have always remained a relatively rare *genre*. Among the best known of tapestry portraits are those produced by Cozette at the Gobelins in the later eighteenth century, but good specimens have also been produced in England. Notable among the latter is the excellent tapestry portrait at Ingestre Hall of Sir Francis Crane, Director of the Royal Tapestry Works at Mortlake in the first half of the seventeenth century.

An unusually interesting and well-documented example of the type is the tapestry portrait of George II, now in the possession of H. Blairman and Sons, 23 Grafton Street, London, W.1. The King is depicted wearing robes and the chain of the Order of the Garter; the weaving, in silk and wool, is of excellent quality and the delicately shaded colours remain remarkably fresh. The portrait is set off to advantage by its fine original frame, which bears painted inscriptions providing very full information about the origin of the piece. These inscriptions read as follows:

The Workmanship of John Vanbeaver

Ye Famous Tapistry Weaver

Alex^r Riky

Master

Rich^d Whelling | Wardens

Will^m Beasley | A.D. 1738

With regard to John Van Beaver, some additional facts can be adduced. In the Bank of Ireland (formerly the Parliament House), Dublin, hang two tapestries representing the *Defence of Londonderry* and the *Battle of the Boyne*. These tapestries are the only identified wall-hangings produced in a tapestry workshop directed by Robert Baillie, a Dublin upholsterer. In 1727, Baillie presented to the Irish House of Lords a petition stating that he had 'at great Expense, brought into this Kingdom from Great Britain, France and Flanders, a sufficient number of exceeding good Tapestry-Weavers, who, since their Arrival, have made several suits of Tapestry', and proposing that his workshop should be employed to weave six hangings for the decoration of the new building for the House of Lords which was then projected.¹ Of the set of six tapestries proposed, only the two mentioned above were executed. They were hung in the building for which they

were designed in 1733. In the border of one of these hangings appear two inscriptions: 'Ioⁿ Van Beaver F' and 'R.B.D. 1732'. It would appear from this that Van Beaver was the principal craftsman of Baillie's workshop, an idea which is confirmed by the presence in the border of each tapestry of three portraits in oval medallions, which are very close in style to the portrait of George II. Indeed, the portrait of William III in the *Battle of the Boyne* tapestry is almost identical with the latter.

To judge from his name, Van Beaver was evidently a Fleming. Of his career before his arrival in Dublin nothing is known; he was presumably among the weavers invited from overseas by Baillie before 1727. He seems to have found congenial surroundings and a receptive market in Dublin, for he stayed on there after the conclusion of Baillie's enterprise and mounted his own workshop. He several times competed for—and won—the premiums offered for tapestry weaving by the Dublin Society, and in this connection several tapestries from his workshop are mentioned in the records—'The Feast of Bacchus' in 1743, 'a head of the Duke of Cumberland' in 1746, and an 'Historical Piece of Meleager and the killing of the Boar, fit for the back of a Settee' in 1748. None of these has yet been identified. Van Beaver died in Dublin in 1752.

The three other persons whose names appear on the frame of the portrait were the officers of the Dublin Corporation of Weavers for the year 1738. In the Minute Books of the Corporation, under the date 1st January, 1738, the portrait is expressly mentioned: 'Agreed that the Master shall buy a frame and glass for the picture of his present Majesty King George the Second which is wrought in Tapestry and was made a present of by John Van beaver to the Corporation'. The handsome frame in carved and gilt wood was evidently made locally. Its decorative idiom and many of the ornamental details are identical with those found in the borders of the House of Lords tapestries already mentioned. The portrait hung for many years over the fireplace of the principal room of the Weavers' Hall. It was eventually purchased from the Weavers' Corporation by Mr. Richard Atkinson and remained until recently at Atkinson's Poplin Warehouse, College Green, Dublin.

This tapestry portrait and its frame compose a unique ensemble the interest of which is much enhanced by an unusually complete historical pedigree.

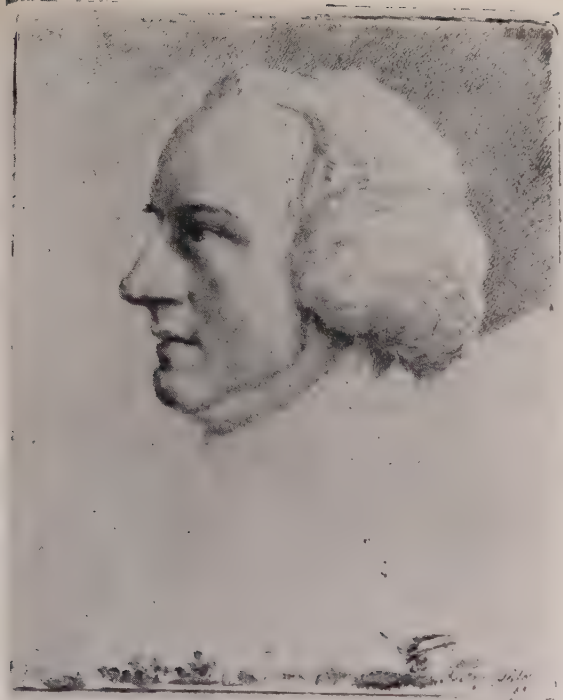
1. This quotation, and other facts relating to Van Beaver, are taken from two articles by Ada K. Longfield: *History of Tapestry-Making in Ireland in the 17th and 18th Centuries*, in the *Journal of the Royal Society of Antiquaries of Ireland*, LXVIII, 1938, pp. 91-105; *Some Tapestry Makers in Ireland*, in the *Burlington Magazine*, LXXXV, 1944, pp. 250-257. The tapestry portrait of George II has often been mentioned in the literature of tapestry-weaving, e.g. by W. G. Thomson, *A History of Tapestry*, p. 497, and H. C. Marillier, *English Tapestries of the 18th Century*, p. 98.



This important silk and wool tapestry portrait of King George II, contained in its original carved and gilt wood frame, makes a unique ensemble. The unusually good documentation which accompanies it records that it was woven in 1738 in the Dublin workshops of Robert Baillie by John Van Beaver.



The Bowcock Bowl: 1759. Diam. 8 in. *British Museum* (Cat. No. 125). Most finely painted in underglaze blue, this bowl has the rare powdered-blue ground, copied from the Chinese. The initials 'I B' on the side and the inscription on the base testify that it was made for John Bowcock, clerk of the factory. Inside, he is portrayed holding a punch-bowl.



1. Thomas Frye (1710-1762): self-portrait, from an unfinished etching in the *British Museum*. Born near Dublin, Frye settled in London about 1738, an established painter and engraver. Six years later, he became the first British subject to discover the secret of making porcelain and from 1744-59 he devoted himself to improving the products of the Bow porcelain manufactory, which he had helped to found.

Thomas Frye and Bow Porcelain

TO commemorate the bicentenary of the retirement of Thomas Frye, manager of the Bow factory and the first British subject to discover the secret of making porcelain, the British Museum will hold a special exhibition of documentary material in the King Edward VII Gallery for six months.

All the known dated specimens of Bow porcelain¹ have been brought together from public and private collections. Some pieces have come from America. Around these twenty-six fixed points, spanning the period 1750-1770, which is almost the entire life of the Bow factory, related pieces of Bow have been grouped in such a manner as to make it possible to see for the first time the output of the factory historically. Mr. Aubrey Toppin has generously lent from his collection of wasters discovered by him on the kiln site in 1921; engravings and other MS. source material are exhibited, including the earliest recorded reference to an actual piece of Bow porcelain (a bill dated 21 February, 1749/50, from the Toppin Collection). Along with figures of great rarity appear the more homely blue-and-white table-wares, for which a more accurate dating is now possible.

The Trustees of the British Museum have published a Catalogue,² in which the Introduction gives a concise up-to-date account of the history of the Bow factory, dealing in some detail with its early connections with the American colonies. As a result of having all the documentary material in one room, a solution can be suggested for some of the problems, especially of the early period. Every documentary piece is illustrated in the Catalogue together with a detail of the inscription or date.

The Exhibition³ will open on Tuesday, 6th October.

¹ There are three dated pieces, which have not been borrowed, because they are already represented in the exhibition.

² The Catalogue, containing 56 illustrations and priced 5s. od., can be obtained by post through the Publications Office, British Museum, London, W.C.1.

³ Planned to open in June, 1959, the exhibition had to be postponed owing to the printing strike which has delayed the production of the Catalogue.



2. Tankard: before 1750. H. 5½ in. Lent by Dr. J. Ainslie (Cat. No. 8). One of a small group of enamelled table-wares, which can be attributed to the very first years of the factory's life, i.e. before the earliest dated Bow porcelain, 1750.



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3. Fisher-Girl and Gallant: about 1750. H. 7¼ in. *Lent by D. A. MacAlister* (Cat. No. 48a). The only known example of this beautiful model, apart from a coloured fragment in the Toppin Collection (also in this exhibition), this figure is similar in modelling and quality to the Kitty Clive figure dated 1750, which has been lent by the Fitzwilliam Museum.



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4. Negress with Basket: 1750. H. 8¾ in. *Lent by Mrs. S. J. Katz* (Cat. No. 44). Of greyish-white appearance, this piece is wholly undecorated. Among the nine recorded pieces of Bow dated 1750, it is the only example, apart from the 1750 Martin Bowl, which does not have a markedly creamy-white appearance.



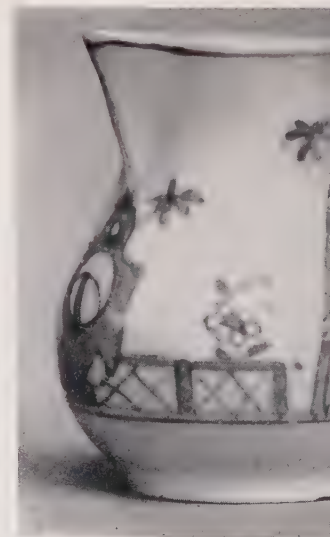
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5. Edward Vernon Inkpot: 1752. Diam. 3½ in. *Lent by the Brighton Museum* (Cat. No. 30). Decorated in underglaze blue in the Chinese style by an accomplished painter, this dated example is a key-piece for the chronology of Bow 'blue-and-white'.

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8. **The Target Flower-Pot:** 1754. H. 5 $\frac{3}{4}$ in. *British Museum* (Cat. No. 111). Enamelled flower-sprays hide fire-cracks and flaws in this ambitious piece, which is inscribed on the base: 'Thos. & Ann Target July 2th 1754'.

7. **William Pether Cream-Jug:** 1754. H. 3 $\frac{1}{4}$ in. *Lent by Dr. Bernard Watney, F.S.A.* (Cat. No. 81). Painted in underglaze blue and inscribed 'W. Pether, May 10. 1754', this piece was made for the famous mezzotint engraver when he was only about sixteen and still a pupil of Frye.

6. **Shepherd:** 1757. H. 10 in. *Lent by J. MacHarg, Esq.* (Cat. No. 101). Brilliantly enamelled, with the inscription: 'I B 1757' on the bagpipes, this attractive figure was probably made for John Bowcock, the clerk and sales representative of the Bow factory, whose MS. notes contain so much information about the factory.

9. **The Handel Vase:** 1759. H. 7 in. *British Museum* (Cat. No. 104). One of several items made at Bow to commemorate the death of the composer, Handel, on 14 April, 1759, this particular vase was probably made for, or by, Thomas Frye himself, as it bears the enamelled initials 'TF' (like many of his engravings).

10. **The Craft Bowl:** 1760. Diam. 8.6 in. *British Museum* (Cat. No. 111). Enamelled inside with the floral monogram of Thomas Craft, this bowl has survived with its original box, on the lid of which is a lengthy statement signed by Craft and dated 1790, containing much information about the Bow factory, where he had been a painter.

11. **The Ambler Mug:** 1762. H. 3 $\frac{3}{4}$ in. *Lent by the National Museum of Wales, Cardiff.* (Cat. No. 129). This rather ordinary example of underglaze blue table-ware is a key-piece in the dating of Bow's large output of 'blue-and-white' wares because of its dated inscription: 'Mrs. Ann Ambler 1762'.

12. **The Pennyfeat(h)er Mug:** 1770. H. 5 $\frac{1}{8}$ in. *Lent by the Victoria and Albert Museum* (Cat. No. 140). Skilfully painted in underglaze blue by the same hand as the 1770 Robert Crowther plates (also in this exhibition), this Mug is inscribed: 'JOSEPH & MARGRET PENNYFEATER April 1770'. Its high quality is remarkable so late in the factory's life.

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The Romantics come to Town



1. Peter Gabriel Wickenberg. **Axel at the Grave of Maria** (Nationalmuseum, Stockholm), 46 × 36 cm. One of the examples of Swedish art in the exhibition. The more sentimental side of romanticism is illustrated in this theme from one of the popular novels of the time, 1834, when it was painted.

2. John Runciman. **King Lear in the Storm** (National Gallery of Scotland), 17½ × 24 in. The Shakespearean tragedies were a splendid source book for the romantics. Here the Scottish artist has chosen a moment which combines wildness in nature and in the old man's madness and expressed it to the full.



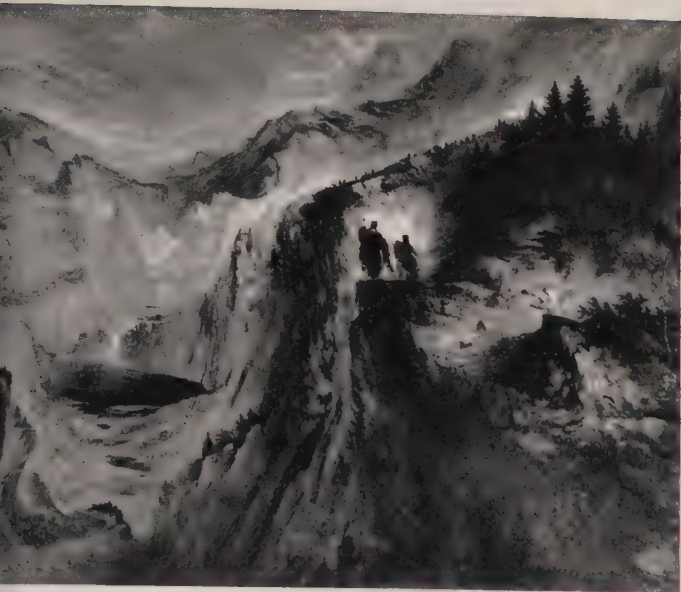
THE fifth exhibition in the series being held under the aegis of the Council of Europe, and planned to demonstrate the interrelationship of European culture, is the foremost event in the London Art World this summer, showing, as it does, both at the Tate Gallery and at the Arts Council Galleries in St. James's Square. It has been organised by the Arts Council on behalf of the Foreign Office. Wisely the theme chosen is 'The Romantic Movement', for that aesthetic impulse approximately given to 1780-1850 was pre-eminently British and entirely suited to the British artistic temperament.

In the pendulum swing between the static formalism of classicism and the dynamics of romanticism in all the arts, the pull of the British spirit takes us further out in the romantic direction and holds us there for longer periods. In our literature this is most marked and has resulted in our two most splendid epochs: the Elizabethan, and that of the Romantic Revival which belongs to the period under review at these shows. It is a quiet, deep romanticism, the more potent in that it is almost subconscious. The French poets and painters deliberately adopted the title, *Romantics*; our own used such terms as 'The Lake Poets', 'a natural painter' to express their revolt against artifice and academic rules. The Augustan Age here, for all its wonderful achievement—an achievement rendered supremely impressive by the circumstances of the tremendous wealth of the country at the period—was brief. Its legacy in architecture was, and is, magnificent, but the architects and fine craftsmen of the time established themselves in the teeth of a fierce and growing opposition. Soon the picturesque, the landscape park, chinoiserie, everything which was natural, asymmetrical, and even bizarre swung back into favour.

In painting, the Claudes and Poussins, trophies of the eighteenth-century Grand Tour, were established as the acme of urbane Taste; but Wilson, left to himself, painted the mountains of Wales, Gainsborough his loose-structured 'landscips', the topographical watercolourists strayed out of the gentlemen's parks and revelled in the rural English scene under the undisciplined English skies. The façade of classicism cracked almost as soon as it was erected, and the way was open to the actual, if unavowed, Romantic painters and the supreme achievements of Turner and Constable which rightly dominate the current exhibition.

Naturally in a show planned to include the whole art of Europe of the period there is much else. It begins, indeed, with precursors as far back as Rubens, whose *Hero and Leander* is brilliantly romantic alike in theme and manner two centuries earlier, and Alexander Cozens who lifted his eyes unto the hills in the heyday of classicism. Delacroix, most self-conscious of the French Romantics, clearly links with Rubens: the dynamism of the swirling forms, the impetuosity of the brush-strokes, the brilliance of colour, all are common to the two masters; and in theme both took delight in such violence as battles of horsemen or such a subject as *The Lion Hunt* could provide.

Violence: that is a recurring note. Goya and a host of others found it in the horrors of war; Salvator Rosa and his like in bandits amid their sinister environment of mountains and caves; Turner in the elementary fury of nature in storm, preferably at sea where all the unleashed powers warred against mankind and



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3. John Martin. **Manfred on the Jungfrau** (Birmingham Art Gallery), watercolour, $15 \times 21\frac{1}{4}$ in. Martin, who outrivalled Turner in popularity in his day, was the most deliberate of English romantic painters. His vast canvases of flood, fire, and destruction, as his incidents from romantic literature, encompass all the elements of romantic art.



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4. Karl Phillip Fohr. **The Knight in front of a Charcoal-Burner's Hut** (Berlin Nationalgalerie), canvas, $20\frac{1}{8} \times 25\frac{1}{4}$ in. The romantic literature of the period itself provided subjects for the painters, but romanticism moves perilously near to illustration when the spirit weakens. Fohr, tragically drowned when he was only twenty-three, painted this work at the beginning of the nineteenth century.

5. Heinrich Fuseli. **The Murdered Woman and the Furies** (Kunsthaus, Zurich), $48\frac{1}{4} \times 61\frac{3}{4}$ in.

The horrific was part of the romantic passion. The exhibition has a whole gallery devoted to the theme, and Fuseli made it very much his own in his wildly theatrical style.



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6. Nils Jacob Blommér. **The Water-Sprite and Ägir's Daughters** (Nationalmuseum, Stockholm), canvas, $45\frac{1}{2} \times 58\frac{3}{4}$ in. Another anecdotal work, painted in 1850, and in this instance illustrating a typically romantic Northern myth.



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7. J. M. W. Turner. **The Destruction of Sodom** (Tate Gallery), canvas, 57 × 93 in. In such paintings as this, or the famous **Slave Ship** loaned from Boston to the exhibition, Turner accepts the challenge to the painter of the elemental fury of nature.

8. Delacroix. **The Lion Hunt** (Museum of Fine Arts, Boston), canvas, 35½ × 44½ in. Greatest of the French Romantics, Delacroix takes one of Rubens' own themes and creates a work of violent movement and dynamic rhythms.



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each other; Turner again and John Martin in the legendary destruction of cities by flood or fire; others in the tragedies of Shakespeare and the romantic poets and writers. In all this the manner as well as the literary and story-telling matter has the characteristics of pure romanticism, the urgency of the spirit and mind lashing the visible form into turmoil.

Surprisingly the truly Gothic North and the Teutonic genius, although fundamentally more purely romantic than the British, make a rather tame contribution. The truth is that this part of the world has never made any first-rate offering to pictorial art. There are loans from Berlin and Stockholm, and names such as Nils Blommér and Karl Phillip Fohr, but their works belong to that category of rather tepid story-telling illustration which was destined almost to destroy nineteenth-century art and in fact resulted in the reaction of the Impressionists. Their presence in the exhibition, and much else that historically had to be included, however, will introduce names little known in Britain; even though they mark the decline of the movement into the anecdotal and that loss of vitality in technique which makes the painting sadly smooth and photographic.

The British contribution remains the outstanding one. Its unselfconsciousness is itself a virtue. Constable making a sketch of Admiral's Lodge at Hampstead (he was later to work it up into the picture he called *The Romantic House*) invests it with the thrill of his own intense feeling as he saw it suddenly set against a bank of dark storm cloud with a rainbow arching across it. This is the poetic romanticism which really matters and which, when it can be interpreted into painting, yields the excitement, the movement, the sense of mystery, the majesty, even the awe, which gives romanticism its meaning and marvel. In this exhibition, alike at the Tate Gallery and at St. James's Square, that supreme quality is the thing to which we thrill, and its ever-recurring presence in different aspects of our own painting shows how basically we respond to the romantic mood.

9. William Mulready. **The Seven Ages of Man** (Victoria and Albert Museum), canvas, 35½ × 45 in. Mulready was one of the Victorian Olympians before his death in 1863. This work, though it turns to Shakespeare for its subject has a literal rather than a romantic spirit. It was painted in 1838 but belongs in spirit to the later period when the drive of romanticism was passing.



10. John Constable. **The White House, Hampstead** (Victoria and Albert Museum), $9\frac{1}{2} \times 11\frac{1}{2}$ in. Constable found his romance simply in the devotion to natural truth which informs his whole life work. We have come to realise that the spirit of his genius is enshrined in the direct sketches rather than in the final academic studies created from them in the studio.

11. Rubens. **Hero and Leander** (Matthiesen Gallery), $37\frac{1}{2} \times 50\frac{1}{4}$ in. This story of love and death is depicted a number of times in the exhibition, and its romantic treatment by Rubens makes a revealing starting point for the whole movement of which he was a precursor.

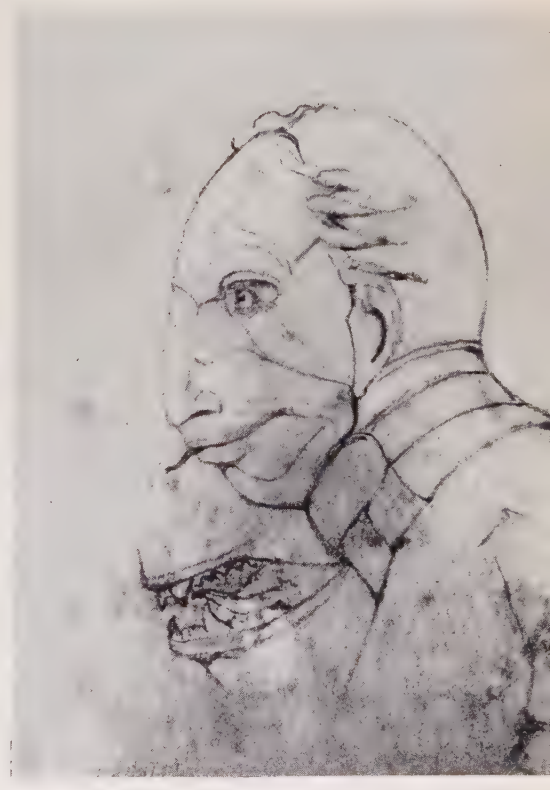
12. William Blake. **Ghost of a Flea** (Tate Gallery), drawing on panel, tempera heightened with gold, $8\frac{1}{2} \times 6\frac{1}{2}$ in. The brilliantly original genius of William Blake was one of the most eccentric contributions to European art. He believed entirely in the validity of the imagination and his own inner vision, and claimed to have made this study from an observed presence.

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Modern English Silver in a Country House Setting

OVER the years *The Connoisseur* has consistently advocated that it is a civic duty to show every possible encouragement to, and to provide a lively flow of commissions for, the modern British silversmith. Rich individuals, the traditional patrons of art in Britain, have almost ceased to exist. Their place is being taken by big industrial companies, civic corporations, societies, colleges, and institutions of all kinds. They have not only generously commissioned modern silver, but, usually through the Worshipful Company of Goldsmiths of the City of London (Foster Lane, London, E.C.2), have located the best designers. This new source of patronage is immensely welcome and vitally necessary. It means, in short, the difference between life and death for the craft.

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That there is a flourishing school of craftsmen in the contemporary British style is clearly evident in a small but admirably conceived exhibition now being held near Birmingham, one of Britain's five important silver Assay Offices. Thanks to the public spiritedness of Lord Leigh, who has placed the Jane Austen Room at his home, Stoneleigh Abbey (5 miles from Leamington, 24 from Birmingham), at the Worshipful Company's disposal for the display, it is possible for visitors to see the traditional high standards of British craftsmanship coupled with enterprising ideas of the type which the Company wishes to encourage. Some of these pieces now on display at Stoneleigh until 21st September—the first time that the Company has held an exhibition in an English country house—can be seen here.

In many countries silver is considered an absolute household necessity, as it used to be in Britain. Yet modern silver need not be expensive and it is not difficult to clean. Moreover, British silver is in at least one respect unique: it bears a hallmark which the Worshipful Company and its Assay Offices have been applying for 650 years.—L.G.G.R.



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1. Covered bowl presented by the City of Birmingham to the City of Coventry in 1954 (designer: R. G. Baxendale; maker: Adie Bros.). 2. 'The Queen's Cup', commissioned by the Worshipful Company of Goldsmiths to commemorate the Coronation and used by H.M. The Queen (designer: R. Y. Goodden; makers: Wakely & Wheeler, Ltd.). 3. The Siviter Smith Trophy (1958), awarded for the best student of the year in photo-engineering at Birmingham College of Art (designer: E. G. Clements; maker: L. W. Burt; engraver: T. C. F. Wise). 4. One of a set of three steeple cups commissioned (1954) by the John Feeney Charitable Trust for Birmingham City Museum to commemorate Queen Elizabeth II's Coronation (designer: E. G. Clements; makers: Nayler Bros. for Payne & Son). 5. Warwick Rural District Council's (1951) chairman's badge of office (designer: C. J. Shiner; makers: Dodd & Walters). 6. Wine cup, given (1957) to the Worshipful Company of Goldsmiths by the Earl of Scarbrough on becoming a member of the Court of the Company (designer and maker: David Mellor). 7. Cigarette box, from the Company's permanent collection (designer and maker: David Mellor, 1958). 8. Coffee pot, from the Company's permanent collection (designer and maker: Gerald Benney, 1959). 9. One of a pair of rosebowls, commissioned by Mr. Charles Clee (designer and maker: Gerald Benney, 1959). 10. Rosebowl (designer and maker: J. E. Stapley). 11. Bowl, presented in 1957 to Nuneaton, Warwickshire, by Courtaulds, Ltd. (designer: Geoffrey Bellamy; makers: Wakely & Wheeler, Ltd. for George Tarratt, Ltd.). 12. Bishop's pectoral cross in silver gold and silver (designer and maker: Gerald Benney, 1959).



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The Connoisseur's Diary

Oxford's 'Buried Treasure' : Gulbenkian Foundation and
the Arts : Lord Northcliffe : Railway Crests

ANY appreciation by one nation for another's artistic and cultural treasures is an admirable foundation for international understanding. This was the underlying theme when Mr. John Sparrow, Warden of All Souls, Oxford, and Dr. K. T. Parker, Keeper of the Ashmolean Museum, announced at a press conference in London last month that Oxford has £½m. of 'Buried Treasure' which needed 'digging up and putting to the use it deserves'.

In short the treasure is Oxford's unique collection of Oriental art—unique because it is the only considerable teaching collection in the world—in aid of which £60,000 is required to put it before the public. It is largely stored away in packing cases for the reason that there are no means to display it. In this important collection which is never seen are 3,000 items of Chinese and Japanese art given by the late Sir Herbert Ingram and Sir Alan Barlow's choice collection of Islamic pottery.

When £60,000 has been donated it will enable the main part of this national gallery of Oriental art to be put on permanent display in the centre section of the ground floor of the Ashmolean. Also, a mezzanine floor is proposed



Tenth-century B.C. Chinese bronze sacrificial vessel decorated with elephant heads. The gift of Sir Herbert Ingram to Oxford's Museum of Eastern Art. See first story.

to house the remainder of the collection. There would also be a study room where seminars could be held. Already the University has contributed £15,000 and Messrs. Alfred Holt, proprietors of the Blue Funnel Shipping Line, £1,500. I will pass any sized cheque for the remainder to Mr. Sparrow at All Souls.

Waddesdon: Corrigenda

Because of the impending strike in the printing trade, insufficient time was available to give the customary close attention to proof correcting in relation to the article on Waddesdon Manor, by F. J. B. Watson, which appeared in our June issue. We much regret this, and the following corrigenda, kindly brought to our attention by Lord Rothschild, is now made: p. 205, l. 16 (right hand col.) for 'de Chartres' read *Montpensier*; p. 205 (caption to colour plate), for 'Abingdon' read *Abington*, and the 'unknown woman' in Gardner's portrait is believed to be the wife of the Bishop of Kerry; p. 205 (right hand col.), l. 19, Miss Rothschild, in fact, acquired the whole of the armour collection; p. 206, l. 2, for 'distant cousin' read *great nephew*; p. 206, l. 43, for 'nine' read *ten*; p. 206, l. 48, add *St. before Cecilia*; p. 206, l. 54, for 'Persepolio' read *Persepolis*; p. 208 (caption No. 8), for 'Duc de Chartres' read *Duc de Montpensier*; p. 209 (caption No. 10), for the 'Duc de Choiseul' read *and her brother the Marquis de Marigny*; p. 209, l. 21, for 'Chartres' read *Montpensier*; p. 209, l. 18, for 'sixteen' read *fifteen*; p. 210, l. 32 for 'Benemann' read *Beneman*; p. 210, l. 35, for 'Louvre' read *Ver-*



Recently acquired from Messrs. Thomas Agnew and Sons, London, for the Toledo Museum of Art, Ohio: three panels illustrating the legend of St. Anthony of Padua, by the fifteenth-century Flemish painter, Gerard David. See also the three panels opposite, by the same artist.

sailles; p. 210, l. 50, for '1830' read 1831; p. 210, (caption No. 12), for 'eight' read seven (see also p. 213, l. 6, right hand col.); p. 213, l. 23 (left hand col.), for '1762' read 1763.

Recent Bibliography to Waddesdon; Apollo (June, 1959); F. J. B. Watson. *Gazette des Beaux-Arts*; edited by F. J. B. Watson; *Connaissance des Arts*, July; F. J. B. Watson; *National Trust Official Guidebook*, Philip James, Director of Waddesdon; *Country Life* (on resumption of publication), Mark Girouard.

Waddesdon Manor, near Aylesbury, is open: Wednesday, Thursday and Friday from 2—6 p.m., and on Saturday, Sunday and Bank Holidays from 11 a.m. to 6 p.m.

Help for the Arts: From the Gulbenkian Foundation

IF their press conference held at the Savoy Hotel, London, last month was indeterminate insofar as precisely what sums will in due course be made available for the purpose, all those concerned with the arts in Britain must surely welcome with immense gratitude the announcement by the Gulbenkian Foundation, Lisbon, that it is prepared to implement the suggestions made in a Report (*Help for the Arts*, 3s., obtainable from 3 Prince Albert Road, London, N.W.1) that the emphasis of the Foundation's charitable activities in the United Kingdom over the next 3 or 4 years will be in the field of arts. The members of the committee which produced the report were: Lord Bridges, the Countess of Albemarle, Mr. Noël Annan, and Sir George Barnes.

As a result of the committee's discussions at six British provincial cities and other local

authorities, certain broad principles in relation to the needs of the arts were established. In short, it was found that, to achieve a more popular enjoyment of the arts, more financial support is clearly essential. New standards must be created and maintained, which would entail 'more money for the arts'.

It appears, quite rightly, that the Gulbenkian Foundation wishes to dispense its generosity, in respect of the arts, in British provincial cities rather than in London. It therefore remains to be seen how the pattern of its benefactions will develop and on what scale when the committee's decisions unfold themselves. In the last three years the Foundation has given away £3m. in Portugal, the Middle East and in British Commonwealth countries.

Historic Buildings Council

THE whole complex question of historic buildings in England, their acquisition (especially by the National Trust), restoration and preservation, and subsequent placing (if necessary) to suitable use is one which is constantly engaging the expert attention of the Historic Buildings Council for England. Under the chairmanship of Sir Alan Lascelles, it has just produced its sixth annual report (H.M.S.O., 1s. 3d. net).

It is interesting to examine the financial pattern of the grants made on the authority of the Minister of Works over the five years during which this important committee has been advising him. In 1953/54, applications for grants for historic houses, only 58 of which were accepted, amounted to 290. This represented a possible expenditure of £172,145, of which £8,837 was actually paid out. In 1957/58 there were 449

applications, of which 81 were accepted. This, in turn, represented £368,737, of which £227,057 was paid out. The average time-lag between the acceptance of a grant and its payment is about two years; and it is also made apparent that the Government's share of the cost of this vital work must inevitably and progressively increase.

The committee wisely draws attention to the desirability, but difficulty, of preserving single dwellings of historic interest: the yeoman's house, a row of thatched cottages, houses round a cathedral close. Many of these undoubtedly have 'outstanding group-value,' are quite naturally locally treasured examples of the unique English architectural scene. Yet their preservation presents a steadily pressing problem. They are invariably a local responsibility and not a national one. It is a problem, however, in which the Minister of Works must become personally engaged sooner or later.

Northcliffe: Napoleon of Fleet Street

THERE never was, and probably never will be again, such a journalistic story quite like that of the fantastic rise to fame and fortune of Alfred Harmsworth, Lord Northcliffe. Yet a great deal of uninformed and entirely inaccurate nonsense has been written about this giant amongst men since his death in 1922.

There is now no excuse either for further intrusion by soi-disant 'debunkers' or for soliloquising by the apostles of the 'Northcliffe-could-do-no-wrong' school of thought. Such solecisms need no longer be repeated. We now have the first full authentic biography (*Northcliffe*, Cassell, London 42s. net) of a man who was unquestionably the founder of the popular



Three panels from the legend of St. Nicholas, by Gerard David, which have been bought by the National Gallery of Scotland for £52,000 from the Christopher Loyd Collection through Messrs. Agnew. The National Art Collections' Fund contributed £5,000 towards the purchase price.

press as we in London now know it; but who, if he had been alive today, would never have countenanced in his own papers some of the contemporary journalistic vulgarities.

His joint biographers are both experienced British journalists: Mr. Geoffrey Harmsworth, son of Northcliffe's brother, Sir Leicester Harmsworth; and Mr. Reginald Pound, the author of the life of Arnold Bennett. The result is an absorbing, if weighty, book, written at the original suggestion of H. G. Wells 25 years ago, of 933 pages. Here is the true story of the greatest ever genius of British newspapers, the man who conceived himself as the 'Napoleon of Fleet Street', who influenced the policies of Governments and Powers; yet with it all was extravagantly kind and always immensely generous. On the publication of *Northcliffe*, an exhibition of documents, pictures and other important items connected with the great journalist was held at the Times Bookshop, London. Many of the loans came from the Geoffrey Harmsworth Collection.

Mr. Harmsworth and Mr. Pound also recall that, in subscribing £5,000 as a third-share of the capital, 'N' was one of the first proprietors of *The Connoisseur*, 'that sumptuous monthly magazine for collectors of the best in art'.

The man who worked for Northcliffe had to know his job, had to be on his toes twenty-four hours of the day, but in doing so he *lived*.

Railway Crests

RAILWAY enthusiasts soon discover that there is little tangible material to be collected in pursuit of their hobby. Particular interest, therefore, attaches to a collection of 24 crests emblazoned in full colour that has just come to light, discovered by Messrs. Lories of London. Such crests decorated the locomotives of long defunct railway companies. Each is mounted on a steel grey painted panel cut to a shape approximating the outline of the crest.

It became fashionable during the 1870's for each railway company to decorate its locomotives with a crest. In heraldry the crest is the device worn above the shield, but the railway companies preferred the term to the alternative 'coat of arms' because in most instances their



This magnificent 'winged monster' rock-crystal cup, with enamelled gold mounts (German, first quarter of the seventeenth century) is now on loan to the Victoria and Albert Museum from the Lord Astor of Hever Collections.

crests would be regarded by the Royal College of Heralds as 'bogus' arms; that is, they had not been granted by the College of Arms. The railway companies designed their own crests without consultation with the College and in consequence without payment of the substantial fees involved. They had no legal right to appropriate, as they did, sections from registered coats of arms belonging to counties and cities which they served. The arms of the London, Tilbury and Southend Railway, included in this collection, are of the bogus type. They ceased to be used in 1912 when the Company was absorbed by the Midland Railway. Their shield was charged with the arms of the City of London, the County of Essex and the County of Kent. On the other hand, the arms of the Great Central Railway were granted to the Company by the College of Arms in February, 1898.

Locomotives were decorated with such crests in the 1870's soon after the invention of the decalcomania process by which the brilliantly coloured designs were transferred to the metal. The Taff Vale Railway in 1873 is recorded as displaying 'the Company's crest transferred to the cab sides'. Four examples in the Lorie collection

bear dates in their designs: these are the years of incorporation. Thus the Taff Railway crest is dated 1836 but did not operate until 1840. The Barry Railway Company, its name on a ribbon enclosing the Welsh Dragon, is dated 1884, but the word 'Company' was not used until 1900.

From a technical point of view these crests are of particular interest, as they demonstrate a little-known process that could closely reproduce the effect of individual hand-painting, even under the exacting demands of heraldic work. This process consists in using a decalcomania, a highly skilled branch of lithography, capable of combining into a single picture the seven tinctures of heraldry—gold, silver, red, blue, black, green and purple. The decalcomania originated in France during the early 1860's but was not perfected for coats of arms, monograms and trade marks until the 1870's.

A special paper was coated with flour and starch, then coated with a gum-starch composition mixed with a little glycerine to prevent brittleness. The colours were lithographed upon this one above the other, a highly skilled operation. The black and transparent colours were printed first, followed by the opaque colours, a direct flat bed machine being used. This was varnished and finally the gold leaf was laid on and pressed into contact. The decalcomania was then ready for transferring to the painted surface of the locomotive: the gold leaf directly upon the paintwork.

In Brief

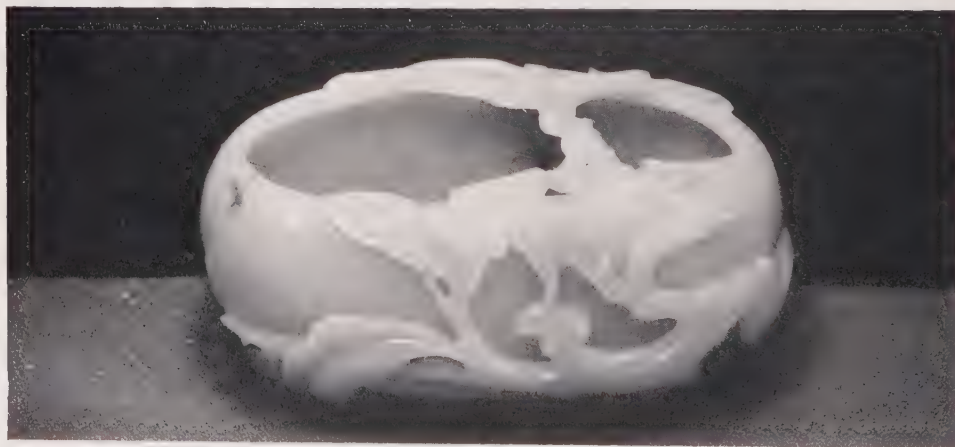
Chelsea Antiques Fair dates have been changed to Sept. 23 to Oct. 3, at Chelsea Town Hall.

Mr. R. L. Harrington, who opened at 104 Mount Street in 1950 as Christy's of Kent Ltd., and after four years also expanded to No. 120 Mount Street, is now trading at both addresses as R. L. Harrington Ltd.

Heraldry. The caption to the illustration in our June (A.D.F.) issue of the Chinese hexagonal blue and white Jardinière bearing the arms of Johnson impaling Lovelace, on page 21, should of course have stated that this piece is in the beautifully displayed collections in the City Art Gallery, Bristol. We much regret this omission.



One of a unique set of 24 railway crests, emblazoned in full colour, recently discovered by Messrs. Lories, 89b, Wigmore Street, London.

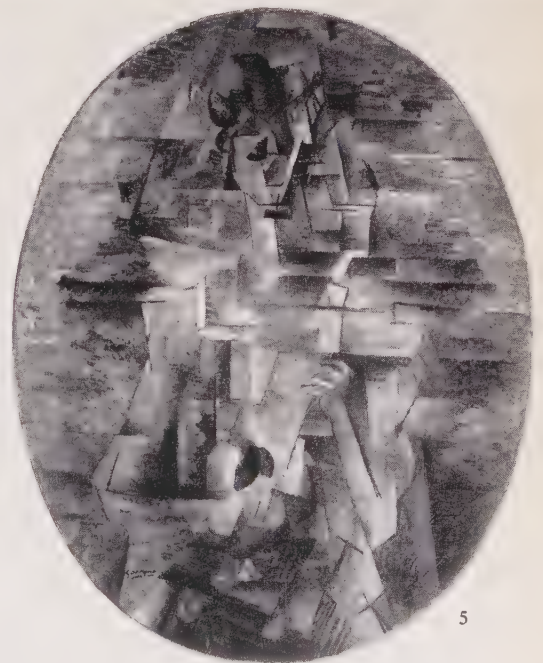


Translucent pale-green jade oval shaped bowl, with rust workings, carved in bold relief with leaves and bats, a branch of a tree forming a bridge. Length 6½ in., Width 4¾ in., Depth 2½ in. Ch'ien Lung period. In the possession of William Clayton Ltd., 38 Bury Street, London.

International Saleroom



1. Claude Lorrain. 'The Sermon on the Mount', 62 × 102 in., ex. Duke of Westminster Collection, £35,000 (Sotheby's). 2. Frans Hals. 'Portrait of the Painter Frans Post', panel, 16½ × 13 in. £48,000 (Sotheby's). 3. Paul Cézanne. 'Portrait of Madame Cézanne', 21½ × 17½ in., ex. Walter P. Chrysler Jr. Collection. £40,000 (Sotheby's). 4. Sir Peter Paul Rubens. 'The Adoration of the Magi', 129½ × 97½ in., ex. Duke of Westminster Collection. £275,000 (Sotheby's). 5. Georges Braque. 'Femme à la Mandoline', signed, oval, 36 × 28½ in., ex. Walter P. Chrysler Jr. Collection. £36,000 (Sotheby's). Total for the sale of the Chrysler pictures: £366,070. 6. The Dancla Stradivari, formerly the property of S. Kahl, Geneva. £8,190 (Christie's).



International Saleroom

7. Louis XV small marquetry kidney-shaped table, by L. Boudin, signed, 22 in. wide. £1,680 (Christie's). 8. William Kent kneehole writing table, 4 ft. 4 in. wide. £900 (Sotheby's). 9. Step-cut diamond mounted as a ring, sent for sale by Mrs. Michael Wilding. £56,000, a record price for a single stone (Christie's). 10. One of a pair of Worcester armorial plates, ex. Mrs. Geoffrey Hart Collection. £78 (Sotheby's). 11. Grey green jade, 10½ in. high, incense burner and cover. £1,350 (Christie's).



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12. The Burghley Nef: a French silvergilt and nautilus-shell salt cellar in the form of a three-masted ship, 13½ in. high, probably Paris, 1505, maker's mark crossed keys or flags with mullet below. £8,500 (Christie's). This has since been acquired by the Victoria and Albert Museum. 13. Diamond tiara of bandeau form incorporating the Arcot Diamonds, ex. Duke of Westminster Collection. £110,000 (Sotheby's).

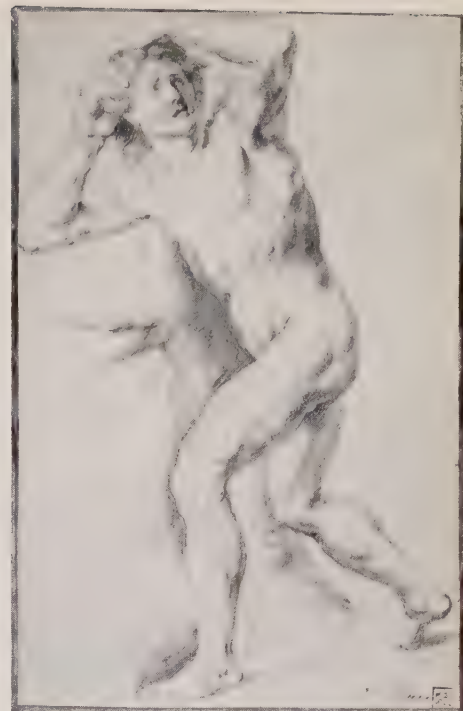
14. Jan Steen. 'Fête de Paysans', 36.2 x 41.3 cm. Dutch guilders 9,500 (£879) (Paul Brandt, Amsterdam). 15. George I conical coffee pot, London, 1720, by Christopher Canner, weight 27 oz. 11 dwt. £720 (Knight, Frank & Rutley). 16. Sir Peter Paul Rubens. 'Cain cursed by the Lord', drawing, 10¾ x 6½ in. £777 (Christie's). 17. The Master of Frankfurt. 'The Descent from the Cross', panel, 43 x 28 in. £1,800 (Christie's).



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International Saleroom

18. Foot jousting armour, made for the Elector Christian I of Saxony. Bought by Sir James Mann for the Tower of London Armouries. £3,570 (Christie's). 19. Sheraton satinwood commode chest. £780 (Phillips, Son & Neal). 20. One of a set of four Gobelins tapestries. £6,000 (Sotheby's). 21. Henry Thomson, R.A. (1773-1843). 'Crossing the Brook', 72½ × 59 in. £3,780 (Christie's).



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Christie's and the History of Art

ALL those concerned in the international fine art trade have their several responsibilities to that trade as a whole. Important pictures and items of furniture, for example, are *photographed* and thereby *recorded* by some, whilst others fail to appreciate that rare works of art require all their particular features recorded in close detail. Also, those that follow in the years ahead need to know the precise provenance of outstanding pictures, silver, porcelain, furniture; what these items secured at auction; when and where they were sold, and by whom. Above all it is essential that there should be clearly recorded on paper the precise pattern of contemporary collections, taste and patronage in all periods.

That Messrs. Christie's—and its senior partner, Mr. I. O. Chance in particular—are conscious of exactly what a leading international art auction room can do for the world of art is evident in *Christie's Since the War* (5 guineas net, obtainable only from Christie's, 8 King Street, London. S.W.1), written by Mr. Denys Sutton. Fortunately for future historians, Mr. Sutton is constantly engaged in studying and recording the English art market in relation to the history of artistic taste: so that what better arrangement than that he should construct one of his estimable art-historical essays round works of art sold at Christie's since 1945?

As the true connoisseur will immediately appreciate—and connoisseurship may be said to lie at the heart of the relationship between the buyer and the auctioneer—the art sale room is invariably full of surprises. The opinions of the experts are often confounded: as they were in the unexpected £6,825 secured at Christie's in June, 1958, for the *Holy Family in a Landscape*, by Sebastino Ricci, from Chatsworth. And all the tense thrill of the saleroom engendered by high bidding was present when the Duchesse de Richelieu acquired, in the Llangatock Sale, the exquisite Louis XV marquetry table by Oeben in November, 1958, for £35,700; and again when a dealer syndicate secured the Llangatock *Book of Hours* the following month for £32,000. It is in keeping too with London's just claim to be the centre of the world's art market when an American dealer carried away from Christie's Mrs. Michael Wilding's superb step-cut diamond mounted as a ring at a record (for a single stone) price of £56,000.

One of the chief delights of Mr. Sutton's book is the manner in which he tells us how certain works of art came to be in England, who brought them there, and what originally influenced their acquisition. Thus we see how in eighteenth-century London, the Society of Dilettanti encouraged the collection of classical art; how young men—as depicted in Batoni's

Portrait of Peter Beckford, 1766 (sold at Christie's in June, 1956, for £1,470), now in the Statens Museum, Copenhagen—were eager to bring home sculpture from Italy; and how the annals of English art collecting have always shown particular appreciation for the Old Masters and French eighteenth-century furniture.

To the concern of many Frenchmen, English State and private collections are outstandingly rich in French eighteenth-century furniture especially in pieces coming from the former *Mobilier de la Couronne de France*. A name which immediately comes to mind in connection with French furniture in England is that of George Watson Taylor, the son of a Jamaican merchant. Mr. Sutton could of necessity only briefly refer to Taylor, but it was when his effects were being sold at Christie's on 28th May, 1828, that the Prince of Wales, through an agent named Fogg, made some of his most spectacular purchases of Royal French furniture, many of which are now in the English Royal Collections.

But in *Christie's Since the War* it is easy to digress. In short, all those who seek digression from the turmoil of modern life, who regard themselves, or would like to be regarded, as true connoisseurs, should acquire this book and study the lessons in taste, patronage, and collecting, with particular reference to the House of Christie, indoctrinated by its pages.



Canaletto. 'The Portello and the Brenta Canal', 23½ × 42 in., painted c. 1735-40 (Plate 98 in 'Christie's Since the War'), sold in July, 1955, for £9,450.



JOHN CONSTABLE, R.A. GENERAL FISHER, CAPTAIN JOHN WORDSWORTH, MARY FISHER, AND MARIA CONSTABLE. PROBABLY PAINTED IN 1818. PANEL, 22 × 27 INCHES

In 1813 John Fisher wrote to Constable to say that his uncle General Fisher had died at Portsmouth on 19th September. His death had caused his family great grief and Fisher suggested that it might be some consolation to them if Constable painted a portrait of the General from a drawing (there is a letter from John Fisher to his youngest brother William instructing him to hand the drawing over to Constable for copying).

No record of the posthumous portrait exists and the probability is that Constable has included the General in this four-figure group. The naval officer here is probably another posthumous portrait, the subject being Captain John Wordsworth, cousin of Mary Cookson who afterwards became John Fisher's wife. Captain Wordsworth had been lost when the East Indiaman, *Abergavenny*, was wrecked in Weymouth Bay some years before. The woman with the child in this group is undoubtedly Mary Fisher, with Archdeacon Fisher's elder son, Osmond, who was named after the patron saint of Osmington. The other woman on the right of this picture is Maria Constable, wife of the artist.

In the possession of Messrs. Rayner MacConnal, 19 Duke Street, St. James's, London, S.W.1.

Another Connoisseur Guide for Collectors

WHEN I reviewed Volume Three of *The Connoisseur Concise Encyclopaedia of Antiques* I expressed the hope that the publishers would in due course produce a fourth volume in this admirable and extraordinarily useful series. Now they have done so (at £2 10s.: and it can be obtained direct from *The Connoisseur* or from all leading booksellers). One would have thought that the list of subjects relating to things which can be collected had been pretty well exhausted in this series of encyclopaedia. Yet even now I think that there is perhaps room for just one more: and that should certainly be the finish.

This new Volume Four presents another concise guide, which is primarily intended to be of the best possible service to all types of collector. And once again we are given an immensely varied range of articles, of which autographs and vinaigrettes, Russian icons and Victorian embroideries, Scottish silver and Italian furniture, treen and *pietre dure* are some. These subjects have little enough in common except that they are all worthy of the connoisseur's attention and the collector's acquisition. Also, like its predecessors in this series, this volume reflects certain trends in contemporary collecting.

As the editor points out in his foreword, ceramics still hold their old appeal. Yet enterprising collectors are now investigating new territories: and articles on Russian porcelain, German pottery and Scandinavian glass, subjects which have been somewhat neglected in the past, make a welcome appearance. In fact,

the inclusion of a good many of the individual subjects (all of which are dealt with as separate sections, with bibliographies) show a shrewdness in estimating forthcoming fashion trends in collecting; if they have not already inspired them.

With the giving at auction in London in 1959 of more than a quarter of a million pounds sterling for a single picture, some collectors might well become discouraged. It seems, too, that beautiful and interesting objects are apparently vanishing so swiftly from the market that it will soon be well nigh impossible to acquire at reasonable cost anything worth collecting. Yet these *Connoisseur* encyclopaedia, and this new volume in particular, almost make us believe that this is not entirely so. It clearly indicates that the vogue for Victoriana and for its design and workmanship continues to grow apace. It reminds us that it is always possible for the discerning collector to be in advance of official taste and to acquire for comparatively small sums the objects which will be the museum pieces of tomorrow. It predicts that it is still possible for the print collector to assemble a group of exquisite etchings and engravings for a relatively modest outlay. All this is distinctly encouraging. Yet even if current art prices have long since left us behind we can still, with the help of *Connoisseur* publications, train our eye to distinguish between works of good or indifferent quality, between the genuine article and the fake. This is surely a more valuable possession than a formidable bank balance?—E.C.



Three illustrations from the new *Connoisseur* guide to collecting: (Top left). Chinese glass painting. By courtesy of Messrs. H. Blairman. (Above). Quach, Edinburgh, 1736, by Charles Blair. Royal Scottish Museum. (Right). Late eighteenth-century Genoese armchair. Palazzo Reale, Genoa.

Books Reviewed

THE PROUD POSSESSORS: By Aline B. Saarinen. (London: Weidenfeld & Nicolson, 30s. net.)

IF one can put up with the author's style—lively but prone to lapse into American vernacular—this is a fascinating book on a theme which is likely to ensure that it will be a unique venture. It introduces those unfamiliar with the United States to an almost incredibly wealthy and violently acquisitive society which, with its aspirations and way of life, has never had a close parallel in England; and which in its more extreme manifestations seems to be divided from us by an impassable gulf. Though the narrative is reliable, all the same much of it is calculated to impose a strain on credulity. Many of Miss Saarinen's heroes and heroines are really most extraordinary people, and we have no standards by which to measure them.

In the formation of the great American collections, many of which have been bestowed upon the public, a number of diverse factors have operated in varying degrees—a bottomless purse, a desire to acquire prestige, a devouring rage for acquisition; and, undeniably, a conviction that enormous wealth must be held in trust for the public. Nor has a bottomless purse proved quite indispensable: in a few memorable cases a disinterested love of art combined with unflagging enthusiasm has enabled comparatively modest means to suffice. But the resources of the great pioneers of American collecting were almost incredible, and well before the turn of the century they had begun to rifle England and the Continent of Old Masters at prices which now seem positively derisive: Isabel Stewart Gardner, for instance, urged on by Berenson, her chief adviser, paid a mere \$100,000 for Titian's *Rape of Europa* 'perhaps the greatest Italian painting in America' in 1895. Nor were they all content with countless Old Masters of the various European schools, including many indubitable masterpieces (though there were not a few geese with high credentials masquerading as swans), but they also bought Barbizon and Impressionist pictures on such a prodigal scale that the statistics of their Renoirs, Manets, Cézannes, Pissarros and other Modern Masters tend to grow tedious as Miss Saarinen sets them down. And it is truly remarkable, a striking testimony to their enterprise and perception, that many of these acquisitions, made on the whole as a result of personal taste rather than at the prompting of dealers and experts, who were largely responsible for the choice of Old Masters, date from the eighties, long anticipating the demand in the artists' own country. Thus it has come about that familiarity with American collections is essential for a full understanding of the French achievement in painting. The representation of that achievement has been brought up to date by Peggy Gugenheim (but her compatriots must resort to her Venetian palazzo to inspect her examples) and by other zealous and daring collectors who have plunged

heavily both on the French *avant-garde* and American abstract art.

Before they had finished accumulating, the chief collector-tycoons set about housing their treasures, building a vast chateau in the French Gothic style (a fashion touched off by William K. Vanderbilt), a Venetian palace put together out of an eclectic assembly of architectural fragments assiduously brought together and transported across the Atlantic (Mrs. Gardner's Fenway Court on the Boston Fens), a turreted sham mediaeval castle (for Mrs. Potter Palmer, and of monstrous ugliness): or, and this was by far the better way, public museums specifically designed for the purpose, of which the most stupendous is the Mellor-financed National Gallery at Washington with its fabulous contents and lavish endowment.

The subjects of these fifteen studies are not on the whole a likeable lot: natural human infirmities are very conspicuous in this field and collecting on the grand scale evidently begets rivalries, jealousies, recriminations, acquisitive mania and ostentatious display. Mrs. Potter Palmer with her *grande dame* airs and social aspirations must in life have been rather preposterous, though now become 'only a very likeable legend'; Mrs. Gardner, with her Stuart fixation, was avid of flattery, capricious, tyrannical and vain. Others, however, command respect for their characters apart from their achievements—John Quinn, for example, and several of the Rockefeller clan, for whom art was 'the one luxury', ostentation odious, and incalculable riches a public trust. The author has a partiality for Pierpont Morgan despite the strictures of Roger Fry, but he never emerges as a personality, rather as a huge itinerant money bag. Character drawing is scarcely Miss Saarinen's forte, and too many of her pages are devoted to rather trivial anecdotalage which serves to pad out the book. For a cultured writer on the arts, well-known as a critic in the States, there are some odd gaps in her general information. Blenheim is described not as a palace but as a 'castle', and we are even informed that on the death of Mrs. Gardner 'the Cowley Fathers—the oldest order of priests in the Anglican Communion' came to pray for her. Orders of the priesthood are a novel idea. But such slips are of little consequence, and this is a valuable record of the activities of a group of collectors who, for the magnitude of their operations and public munificence, are unrivalled in the modern world.—R.E.

SCULPTURE AT CHARTRES: text by Peter Kidson, photographs by Ursula Pariser. (London: Alec Tiranti Ltd, 18s. net.)

THE Portail Royal at Chartres with its majestic central figure of Christ can be regarded as the climax of French Romanesque sculpture. The whole effect is overwhelming and nothing that the Gothic masters were to produce exceeds the dignity, grace and spirituality of this magnificent portal. The Chartres Christ is perhaps the finest

single figure in all Romanesque art, and if it does not excel in majesty and authority the *Christ in Judgment* at Conques its added delicacy and sensitivity seem to entitle it to the foremost place. Furthermore the symbols of the Four Evangelists are far superior to all others, that of St. Luke ranking among the great works of mediaeval art.

Mr. Kidson, in his essay, sees in the archaic smiles of some of the column figures (so reminiscent of certain Greek art of the sixth century B.C.) something like the first ray of humanism breaking through 'the fears that haunted Romanesque religious imagery' and finds that the effect of the traditional Apocalyptic theme 'is softened by a rational and articulate theology which mediates between the image and the beholder'. Believing that the artists deserve to be accounted among the innovators whose work foreshadows Gothic sculpture, he concludes that the Portail Royal should be regarded as the prototype from which the mature Gothic portals of the transepts took their origin.

Important as it undoubtedly was as a jumping off point for the new style, it is a mistake not to recognise that the portal, for all its new features, remains a magnificent expression, the last such expression in northern France, of the Benedictine monastic tradition which was the inspiration of Romanesque art (the sculpture of the transepts fully represents the new spirit so finely expressed in the 'Mirror' of Vincent of Beauvais that was to reach its culmination at Amiens and Reims). It is because the transition was made in this one building that the sculpture of Chartres, quite apart from its artistic merits, is of such interest.

It is difficult to decide on grounds of constructional method or iconography alone to which tradition sculpture may best be ascribed at this critical moment in the mid-twelfth century. There are several notable examples of Romanesque sculpture which are as carefully ordered as the Gothic portals: that at Aulnay with its fully developed iconographical scheme is an obvious example and of course both the pointed arch and the Gothic vault had been used before Suger began his work at St. Denis. However, the northern transitional type which culminated in the Portail Royal is clearly distinguishable in spirit from that which came after it.

In the Portail Royal—as in the *Last Judgment* scenes at Autun and Conques, in the *Apocalyptic Vision* at Moissac and in the *Redemption* at Vézelay, as well as in countless other Romanesque tympana—Christ is an awe-inspiring figure, clearly of heaven rather than earth, seated within a mandorla. It is an austere, hierocratic interpretation, even if it is tempered by the new feeling of which Mr. Kidson speaks. Very far removed from this vision is the human, if commanding person seated on a simple bench between the Virgin and St. John who presides over the *Last Judgment* of the Gothic south portal.

These essential differences are well illustrated by two of the best of the one hundred and seventeen photographs; that of the *Christ in Majesty* of the Portail Royal admirably showing the extraordinary technical accomplishment of the Romanesque masters. For the most part, however, the photographs are a little disappointing in comparison with many others already published, of which those by M. Jean Roubier are among the most outstanding. But the price of the book is moderate and many people will welcome this introduction to the complexities of mediaeval iconography at Chartres, which for the most part deals accurately with a difficult subject (though few modern scholars would accept the Epistle to the Hebrews as Pauline).—N.E.

DER BERGBAU IN DER KUNST: By Heinrich Winkelmann and others. (Essen: Verlag Glückauf. 480 pp., 392 ill. 98 DM).

MINING is one of the oldest of man's activities, and it is not surprising that this has found a reflection in the arts. We may have wondered whether the miners of Van Gogh or Meunier or Henry Moore had any prototypes, but the thought of collecting together all the examples of mining in art is a daunting one. Now however a German team of art historians under Dr. Winkelmann, the director of the Museum of Mining at Bochum, has tackled the subject with characteristic thoroughness, and the result is a large and handsome book, profusely illustrated, that will long remain the standard work on the subject. 'We have tried,' says Dr. Winkelmann, 'to trace in the visual arts the age-old craft of the miner, his life, his customs, his symbols and his landscape'.

The book begins with mining in antique art, and if Professor Lauffer has little material, he certainly makes the most of it. Notable are the map of an Egyptian goldmine, and the painted clay tablets with scenes of miners at work, apparently offerings to Poseidon, that were found at Penteskuphia near Corinth. These date from about 600 B.C.; after this date mining becomes an occupation for slaves, and therefore not a subject worthy of art. From late Roman times however there survives a sandstone relief of miners on their way to work (perhaps a sarcophagus fragment) from Limares in Spain, and some frescoes of the tunnellers themselves done in the catacombs of Rome.

The next four chapters are devoted to German and Central European art, and they make up the heart of the book. The early Middle Ages were not much concerned with everyday life, and there seems to be no representation of a miner or a mining scene in art until the mid-fourteenth century when silver-miners appear among other guild-members as donors in the windows of Freiburg Cathedral. One hundred and fifty years later however, in the miniature from Kuttenberg in Bohemia, one gets a complete and richly detailed picture of a silver-mine in operation—a curious Last Judgement-type composition. Indeed throughout the sixteenth century a new interest in mining appears—in the Annaberg altarpiece in Saxony, in early Flemish landscape paintings, in Holbein's remarkable realistic draw-

ing of miners at work in the Alps (in the British Museum), and in the first illustrated books of mining instructions and mining law, like the famous 'Swazer Bergbuch'.

This first chapter is in Dr. Beuttler's care; he hands over to Dr. Holzhausen of the Bonn Museum for the Golden Age of Mining in German Art—Saxony and the Harz Mountains in the sixteenth and seventeenth centuries. Dr. Holzhausen writes of the great Baroque processions (one recorded for us in a charmingly naive scroll painting), of the ceremonial costumes, of the illustrated books, of the magnificent tankards and goblets, decorated with mining scenes, and of the 'Handsteine'. These were particularly fine mineral specimens that were collected and embellished with tiny figures and scenes—extraordinary examples of sixteenth-century craftsmanship.

There follows chapters by members of the staff of the Kunstgewerbemuseum in Cologne—Dr. Köllman on the China figures of miners from Meissen, Ludwigsburg and elsewhere in Germany, and Dr. Haedeke on the mining scenes to be found on seventeenth- and eighteenth-century coins, medals and pewter objects. The book ends with a long account by Eduard Trier on 'Mining in Art in the Industrial Age'.

If in many ways the most interesting chapter, this is also the least satisfactory. Dr. Trier goes beyond Germany for his material, but the result is scrappy and obviously far more fundamental research needs to be done. Unfortunately Dr. Trier does not always make use of what exists; he appears not to know Klingender's *Art and the Industrial Revolution* for example, which would have led him to important minor figures like J. H. Hair, whose *Sketches of the Coal Mines* (1839) surely deserves a mention. Even more surprising is the complete omission of John Martin, a child of the Northumberland coalfield, who was haunted through life by visions of mine disasters, and who exemplifies, as no one else does, the Romantics' attitude to mining.

As it is, Dr. Trier makes a beginning with three late eighteenth-century paintings—by the Liège painter Léonard Defrance, by Pehr Hilleström, the so-called Swedish Chardin, and by our own J. C. Ibbetson (the *Parys Copper-Mine*). In the nineteenth century these isolated examples begin to multiply: a watercolour by the Viennese illustrator Eduard Gürk; Henry Perlee Parker's genre pictures of Northumberland miners; Bell Scott's mural *Iron and Coal*; engravings by another Liège artist Léonard Jéhotte; the work of the first miner-artist, Eduard Heuchler.

By the 1870's the Romantic attitude to the miner's life had disappeared, to be replaced by uncompromising realism. In the new coal-mining areas the social position of the miner had declined, and with Van Gogh's drawings of the Belgian miners among whom he lived in 1878–80 a note of protest is raised. As in Zola's *Germinal*, art is now socially conscious, and Millet's contented peasants labouring in the fields are now transposed into the cowed and starving Borinage miners. With Constantin Meunier a few years later, however, the dignity of the Borinage coalminer is restored. In

Meunier's sculpture, and to a lesser extent in his paintings and drawings, the miner is idealized; he becomes a symbol, striking the pose of a classical god or hero.

Meunier may have used an out-of-date language, but he remains a great artist, and rightly has pride of place in Dr. Trier's chapter. His influence is to be found in isolated works by Joseph Pennell, Brangwyn and the German sculptor Lehmbruck. But the new language of painting forged by the Impressionists and their successors has virtually dispensed with subject matter in art, and miners and mining scenes have disappeared with everything else. Dr. Trier collects a few twentieth-century examples, among them a preposterous set of paintings of a machine called 'The Continuous Miner', commissioned in 1954 by the Joy Manufacturing Co. of America from Ben Shahn, Matta, Tamayo, Steinberg and others. There are also some passable abstract paintings with mining connections (i.e. called *Coal* or *From the Deep*). But only the drawings of miners at the coalface made by a miner's son, the sculptor Henry Moore, deserve a place among the great examples of mining in art that have been collected together in this magnificent volume.—A.Bs.

JOHN BASKERVILLE: A Bibliography by Philip Gaskell. (Cambridge University Press. 63s. net).

JOHN BASKERVILLE is, to many, England's most famous printer; but he was not really a printer at all, and certainly not, in commercial terms, a successful one. He was only an amateur. Why therefore is he so famous? And why is it such a satisfying experience—at least for the typographically-minded—to attend divine service in King's College Chapel at Cambridge and find the desks still laid with Baskerville's prayer books?

It is because Baskerville was an artist, a man who strove single-mindedly for perfection, a man who did not go with the herd but followed his own path. His art was printing.

He was first a writing-master, and then made a fortune in the japanning trade. Then he returned, when about fifty, to letter-forms, and devoted himself to designing a new type-face. Such was his success that 'Baskerville' (recut for mechanical composition) is still universally used for printing books in English, and is still the most English of the few designs originated by Englishmen. Then he set about devising methods to print more beautifully, and made improvements in many branches of current technique. He succeeded in buying himself the appointment as Printer to the University of Cambridge: but it did not bring him profit nor add to the University's reputation for scholarship. Unfortunately his books are full of mistakes: one, the *Orlando Furioso* of 1773, has (to quote Dr. Gaskell) 'the amazing total of sixty-six' cancels.

The most useful book on Baskerville, by Straus and Dent, published in 1907, has been long out of print. A new biography is on the way; meanwhile, this bibliography, splendidly produced by the Cambridge University Press, with twelve plates and a folding facsimile, produces all that scholars could expect, if not all

that they could desire (for example, the exact printing quantities of each book are not known); and it will be of great value to any student of eighteenth-century printing. Its highlight is, perhaps, the description (p. 42) of a title-page printed in red and black, which exists in a single copy and is the only known example of the use of red on a title-page in the whole of Baskerville's work.—R. McL.

BOTTICELLI: Text by André Chastel. (London: George Rainbird. £7 7s. net).

SURPRISINGLY enough Botticelli has not been very well served by the publishers of fine books of reproductions in recent years, and this magnificent volume, the chief glory of which lies in over fifty colour plates, fully makes up for this neglect. This book has been printed in Italy, and it is a most satisfying piece of workmanship and production. Most of the colour plates achieve a high standard of accuracy, but, as seems almost inevitable with colour reproduction at this time, there are certain sad lapses from this standard.

Though beautifully presented, M. Chastel's introduction is far from readable, and provides little original thought for the expert and not much elucidation for the amateur. The translation leaves much to be desired, and must be partly held responsible for the disjointed character of the whole. Opening with an evaluation of Botticelli's place in the study of art fifty years ago, and comparing this to his present, far less elevated, position, M. Chastel goes on to give some idea of the opinions expressed by the artist's contemporaries, and of his development and influences. The introduction is followed by a brief biographical note, which does provide a clearer picture of the artist.

In his notes to the plates, however, M. Chastel gives a useful synopsis of the history, critical opinions and iconographical details relating to each work. Though a number of small inaccuracies are to be found in some of the dates, measurements and references, each note does leave a clear impression of the essential facts. The notes are followed by a useful bibliography, but the 'detailed table classifying all known works by the artist', which is promised in the 'blurb' on the dust jacket, appears to have been omitted in the end—an unhappy omission which detracts somewhat from the potential value of the volume.

Interspersed among the text are five smaller colour reproductions of details from paintings, four excellent colour reproductions of drawings (to which there is no detailed reference anywhere in the text), and four black and white reproductions of drawings illustrating Dante's *Divine Comedy*. The main body of plates is made up of forty-three full colour reproductions, nearly all of full page size, and one, that of *Springtime*, filling a double sized folding page. These plates include thirteen details. Thus thirty paintings have been selected to show Botticelli's achievement, and they certainly give a very fair impression of this most individualistic artist. A number of disputed works, such as the Louvre *Portrait of a Young Man*, are included, and it seems strange that with the very limited total of plates available

four should have been devoted to the series of panels illustrating the *Legend of Nostagio degli Onesti*.

Despite its shortcomings, which it is always the unfortunate duty of the reviewer to point out, this handsome volume is a very worthwhile addition to the literature of Botticelli, for it provides on a scale unequalled in recent times a reliable survey of reproductions which will bring great pleasure to the lovers of Botticelli's painting, and will be of great value to the student for use in conjunction with the more enlightening but far less well illustrated books already available.—L.H.

REMBRANDT: by E. R. Meijer (Paris: Librairie Larousse).

IN the years since the war two Dutch artists—Rembrandt and Van Gogh—have each been the subject of more 'picture books' than any other artists of any school. The present volume, which is published in France and printed in Italy, makes no pretence to be anything more than one of these 'picture books', and in many ways it is a very good one. Sixty-two plates—twenty-five of them in colour and eighteen of them details—provide a fascinating survey of the almost unbelievably rich output of Rembrandt. The plates are given in their chronological order—opening with the small Kassel Museum self-portrait (reproduced somewhat larger than the actual size) and closing with the large and deeply moving *Return of the Prodigal Son* from the Hermitage. In between there are few of the less well-known paintings (if indeed there are any such), but some of the details, which are perhaps the strongest point of the book, give a refreshing insight even into the most familiar paintings.

The most striking of the details is that of the face from the *Self-Portrait as the Apostle Paul*, a masterpiece of 1661. This is reproduced in colour at its actual size alongside a black and white reproduction of the whole painting. It is also given in colour on the dust cover, but at first sight it is easy to overlook this repetition for there is an enormous difference between the two colour renderings. That inside the book suffers from the excessively hot tones so often inflicted on the work of Rembrandt by the block maker and the printer, while that on the outside is far cooler and thus far closer to the original. Unfortunately most of the colour reproductions err on the side of being too hot. The black and white reproductions are also weak in one respect. The dark passages are very heavily rendered, often with the loss of nearly all the details in them. Thus it is only after close scrutiny that one realises that the reproduction of *The Anatomy Lesson of Dr. Tulp* was made, as indeed it should have been, from a photograph taken after the recent cleaning.

E. R. Meijer's introduction provides a lively general outline of Rembrandt's life and painting, and of his place in the art of his time. He follows the development of the painter by way of a running commentary on the works reproduced. However, no plate references are given in the text, and, despite the chronological treatment,

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it is often difficult to turn quickly to the reproduction being referred to, more especially as in one case at least the title given with the plate is different to that given in the text. The plates are accompanied by short explanatory notes, and the size and whereabouts of the original are always given. The author does little more than to mention Rembrandt's achievements as a draughtsman and an etcher, and unhappily no examples of his work in these fields are reproduced. However, despite its short-comings, this book will provide an exciting introduction for the lucky newcomer to Rembrandt and will give considerable pleasure to many of his devotees.—L.H.

KAIGETSUDO: Edited by Takahashi Seiichi; English text by Richard Lane. (Rutland, Vermont: Charles E. Tuttle Company. \$1.25.)

THIS is the latest volume in the series of books dealing with the major figures in Japanese art, published by Kodansha, one of Japan's oldest publishing houses, and made available to western readers through the enterprise of Charles E. Tuttle Company. The aim has obviously been to produce books of a popular appeal at a very low price, but the short introductory essays have invariably been authoritative and the illustrations as good as many that appear in much more highly-priced publications. In addition to the work of prominent Ukiyo-e artists, already comparatively well-known in the west, the series has given us a chance to study the paintings of artists whose reputations stand high among the Japanese today—Kazan, Seiho, Gyokudo, Sesshu, Sotatsu, Korin and even the modernist Munakata.

In this present book the subject is a group of early eighteenth-century artists who first became known to us through a number of wood-block prints now universally considered among the greatest triumphs of the Ukiyo-e print. Designing prints was, however, only a minor activity of the school—only twenty-two designs are now extant as the output of the three artists concerned—but the west has never evinced anything like the interest in Ukiyo-e painting generally that it has in the prints, though often, as in the case of the Kaigetsudo group, the paintings were by far the more important part of the artists' oeuvre during their lifetime. The reasons for this tepidity in the west towards the paintings are complex and cannot be fully considered here, but it is not merely because the paintings have always been less accessible than the prints, but more because the wood-block medium offered a foothold to those making the difficult crossing from west to east: whereas the paintings, even those of the Ukiyo-e school, lay further into the hinterland of oriental art. In this book, although the prints are dealt with, by far the greater part of text and illustration is devoted to the paintings, superbly decorative works that reproduce surprisingly well, even on the small scale of this book.

The text is by Dr. Richard Lane, already well-known for his studies in Japanese literature of the seventeenth and eighteenth centuries and especially of the novelist Saikaku. Surprisingly,

no new facts are adduced concerning the lives of the shadowy figures of Kaigetsudo Ando, the founder of the school, or his followers, Anchi, Doshin, Doshu and Doshu. Dr. Lane has on more than one occasion, in reviews of books on Japanese prints, insisted that the key to any study of Ukiyo-e art is the literature of the period, and if, with his unrivalled knowledge, he is unable to add to the facts given by Binyon and Sexton in 1923, it looks as if we shall have to content ourselves with the confusing scraps of biographical material in the nineteenth-century compilations on which we have had to rely hitherto.

An attempt is made to distinguish between the work of the main members of the group and to single out the characteristics which stamp each painter's work, but the variations are within such narrow limits that it is not surprising if the uninitiated, the non-orientalist, finds the similarities far greater than the differences. The personalities of the artists do not come over to us through these striking compositions any more than the personalities of the courtesans portrayed: one feels that the emphasis is on the truly magnificent kimono rather than the individual it adorns. Dr. Lane states '... in order really to enjoy the Kaigetsudo painting to the fullest degree, one must develop something of the Japanese love and appreciation for the kimono as a work of art', and one can agree unreservedly with him. But one feels his enthusiasm for the *bijin-ga*, the 'beautiful girl painting', has led him too far when he avows in the hands of a master such as Ando, the individual courtesan can somehow rise above the overpowering grandeur of the kimono and impress the viewer with her 'human, erotic charm'. As painters, the Kaigetsudo group have a wonderful decorative gift, but they are curiously limited, without depth, compared with an artist so alive, so penetrating, as Utamaro for instance. The Kaigetsudo courtesan has been called by Mr. Michener in *The Floating World*, and now again by Dr. Lane, the 'ever-recurring symbol of Ukiyo-e', but for myself, I see that symbol in the vital woman of Utamaro's half-length 'portraits' rather than in these stolid models standing so statuesquely in the Kaigetsudo paintings just to display their gorgeous kimono.—J.H.

PEINTURE ÉTERNELLE — DES GROTTES DE LASCAUX À PABLO PICASSO: Introduction by Professor Maxime Dasio, with the collaboration of Professor Hiltgart Keller and Professor Bodo Cichy. Edited by J. E. Schuler. (Paris: Editions du Pont Royal. 5900 French francs).

A RECENT reviewer in these pages wrote of the place of the expensive art book in cultured French homes, but not many of these would include this volume—though it is both expensive and French—among the books distributed on the occasional tables in the *salon*. This book is essentially designed for the beginner; setting out to provide him with a survey of the chief glories of painting in the Western world since the days of the Lascaux Caves, and it is unfortunate that the colour reproductions, which are its main feature, are mostly so poor that they cannot fail to discourage many readers.

To illustrate this long stretch in the history of painting the works of ninety-one individual artists and twelve of the early 'schools', such as the Irish miniaturists, are shown. In each case there is one whole page colour reproduction. Facing this is a page of text headed by between two and four black and white illustrations, on a very small scale and often very muddy in effect. Each text gives a general, largely biographical introduction to the particular artist or school, and also a more detailed description and appreciation of the work reproduced in colour. The artists have been quite reasonably chosen, though there is a bias towards the French. Such a choice must be an individual one, and it would be fruitless to criticise it in detail, though it might be of value to point out one or two of the apparent anomalies. Thus Signac is included, but not Seurat; Constable and Turner, who with Gainsborough are the only British artists to have found a place in this august selection, are incorporated after Monet, Renoir, Pissarro and other French Impressionists.

The book opens with a very brief historical introduction, and closes with a somewhat remarkable dictionary of artistic terms, which will raise many smiles among the connoisseurs and will do much to baffle the beginner. Finally there is a coloured chart outlining the evolution of painting in the West.—L.H.

MODERN BOOK DESIGN, FROM WILLIAM MORRIS TO THE PRESENT DAY: By Ruari McLean. (London: Faber and Faber. 21s. net).

THE true book lover shares with the oenophile a certain esotericism of appreciation. The subtle and complex excitements of book production, that meeting place of calligraphy and type design, illustration and paper-making, engraving, printing and binding, wherein lies enshrined the sum of human knowledge, are not easily to be explained to those unequipped by instinct and experience to sense them for themselves.

Mr. McLean's book will not, I think, distil and convey to the uninitiated more than a hint of this elusive bouquet. Nor can it really be said to reveal to the student much that is not to be found in the standard sources. What it does do with some thoroughness, within its chosen compass, is to weave together into a single chronological framework all the essential facts and the great names from the past seventy years or so. Such an objective consolidation of recent history is welcome in a field that suffers more than most from somewhat fragmented documentation.

Essentially, what is recorded here is the effect of the changes brought about by machine composition in Europe and America. It is the story of the collapse of a tradition in the nineteenth century (though Mr. McLean pays tribute to Pickering, Jacobi and the Edinburgh firms of Clark and Constable); of the exuberantly romantic gesture of William Morris; of the private press movement and the rekindling of the tradition through a haze of transcendentalism by Cobden-Sanderson; of Monotype and Linotype; of the University Presses, Insel Verlag and Penguins; of Updike and Rogers, Newdigate, Meynell, Morison and Simon, Tschichold

and Van Krimpen, so lately dead. Mr. McLean's diligence may be gauged by the fact that he has contrived to get well over 200 individual references into less than half that number of text pages (one page taken at random includes the names of 24 individuals and printing firms).

All this does not allow him much room in which to comment and illuminate. His text is spare and sober. The few asides he permits himself make one wish for more. He has a side dig at Morris' legacy of 'herbaceous borders'; he writes of Ruskin that 'he never interested himself seriously in printing: one wonders with some qualms, what might have happened if he had'; that 'a biographer is more badly needed for Sir Emery Walker than for any other figure in the printing history of the period'; that 'new type-faces appeal to typographers as much as new hats to their wives'; that average Victorian printing failed 'because it was produced, not in bad taste, but in no taste'.

One could have done with more touches like these. For the rest there is little to criticize. The Index could usefully have included references to typefaces. It seems a little hard that Britain's only current typographical quarterly should not get a mention. The claims to inclusion of one or two of the illustrators seem tenuous and here and there the choice of plates might perhaps have been a shade more adventurous. These however are small blemishes upon a handbook that will commend itself to all who are in any way concerned with the subject. As the present volume expands, amends and supersedes an earlier pamphlet of the same title by the same author, so in its turn it will doubtless run into further editions as a balanced and indispensable guide to further research. The book, it goes without saying, is itself admirably produced.—M.M.

SILK TEXTILES OF SPAIN. EIGHTH TO FIFTEENTH CENTURY: By Florence Lewis May. ix plus 286 pp., with 167 fig. (New York: The 'Hispanic Society of America.' \$14.00.)

THE importance of the silk industry of Muslim Spain in the Middle Ages has long been known from the enthusiastic references of the Arab writers of the period. But it is only in fairly recent years that the identification of a large group of silks made under the Almoravid dynasty in the twelfth century, and the sensational discoveries of thirteenth-century silks in the royal tombs at Burgos, have allowed a clearer insight into the nature of this production. Many problems remain unsolved, and may perhaps be impossible of solution, but a large body of specimens is now available which can be attributed with every confidence to Spanish looms.

Mrs. May has devoted a number of years to study in this field, has consulted every literary source which bears upon it, and has made journeys to examine the textiles themselves not only in Spain but also in many of the museums of Europe and America. In the present book she gives us the results of her researches. Certainly no one realises more clearly than Mrs. May that this is not the definitive work on the subject. Though the production of patterned silks in the

twelfth and thirteenth centuries is fairly clearly defined, her criteria for the later Middle Ages remain uncertain, and she includes a number of silks whose claim to a Spanish origin must be regarded as extremely dubious. Nevertheless, this is a most useful book, with a wealth of references to unfamiliar Spanish sources. It is excellently illustrated, and anyone unacquainted with the material will discover from this volume that Spanish silks include some of the finest examples of mediaeval ornament. This is extremely conscientious pioneer work which cannot fail to be of value to future students in this field.—D.K.

INTRODUCTION TO KOKOSCHKA:

By Hans Maria Wingler. (London: Thames & Hudson Ltd. 12s. 6d. net. 26 plates in colour, 28 plates in monochrome.)

HANS MARIA WINGLER'S book on Kokoschka is written with authority and Peter Gorge has translated it well. Kokoschka, whether he is to our personal taste or not, is one of the very well-known artists working today and it is good that there should be this small available book to help us in our appreciation. We grow accustomed to the idiom of colour reproductions, they become a convention, but we should keep clear the fact that they are nothing at all like the paintings themselves, for otherwise our conclusions are worthless, and this is particularly so in the case of so lively a colourist as Kokoschka.

The book is divided into Introduction, Chronology, Bibliography and Plates, of which there are 64, each with notes about the artist and the work concerned.—H.S.E.

THE NATIONAL GALLERY OF CANADA. CATALOGUE OF PAINTINGS AND SCULPTURE. PART I: OLDER SCHOOLS: Edited by R. H. Hubbard. (Toronto University Press. London: Oxford University Press. 40s. net.)

IT is time that a new catalogue of works in the Canadian National Gallery was published, for since the last one in 1948 they have increased from 1000 paintings to more than 1500. The present catalogue is particularly satisfactory since every work is reproduced and with it Mr. Hubbard, the Chief Curator, has given detailed notes both of the artist and of his work. The present volume includes all works of painting and sculpture in the collection antedating the nineteenth century; there are in addition a few 'borderline' cases of artists whose style was formed, and whose work was mainly done, in the eighteenth century. The catalogue is divided into countries and there are easy and complete indexes.—H.S.E.

BOOK PRODUCTION NOTES

By Ruari McLean

Shakespeare and the Artist, by W. Moelwyn Merchant (£5 5s. net), to be reviewed in a later issue, is a handsome quarto in the characteristic style of Oxford University Press—quietly superb. It is set in 'Monotype' Ehrhardt to a wide measure (34 ems), perfectly legible on a plain white cartridge. Fell Roman types and a Fell

BOOKS

and

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seventeenth-century ornament are used on the title page and for the chapter headings. The book is profusely illustrated with half-tones on art paper and line drawings in the text. The case is dark blue-green buckram with plain gold blocking on the spine. The whole book has those qualities of simplicity and dignity, backed up by first-class machining, which are typical of the best contemporary British book production.

The new Marlborough Fine Art Catalogue Fine catalogues are not as commonly seen from art dealers in London as in Paris, but a very handsome one, completely worthy of the important paintings it illustrates, has just been produced by Marlborough Fine Art of Old Bond Street, London. It contains eighty-six pages of reproductions of important paintings and sculptures: two paintings, Matisse's *Small Blue Interior* and Vlaminck's *The Hill at Bougival*, are reproduced by good four-colour half-tone. The text, set in Gill Sans, is printed on a thin grey bond which makes a pleasant contrast with the white art paper. The printing of the half-tones by Frank Jukes Ltd. of Birmingham is of excellent quality.

A Silver Booklet

A smaller booklet, but of quite outstanding design, has just been published by The Worshipful Company of Goldsmiths, at Goldsmiths' Hall, Foster Lane, Cheapside, London, E.C.2., to introduce the work of good contemporary designers to a larger public. The designer of the booklet, Dennis Bailey, has used an unusual rather dark grey paper for his text. The half-tones are printed on white art paper. Text and captions are all in 'Monotype' Grotesque sans serif, which is probably more legible, and certainly looks more contemporary, than Gill, although it is in fact a nineteenth-century design. Variety has been introduced most skilfully into the general layout of the half-tones and the cover design is outstandingly effective. In a booklet of this kind, the quality of the photography and the blockmaking is as important a component as the layout itself. It is a pity that room was not found to give credits in these fields.

Penrose

The Penrose Annual No. 53 (Lund Humphries, London, 42s. net) has been given an 'Olivetti' look by its designer, Germano Facetti, M.S.I.A., using 'Monotype' Bodoni Book for the text and the Nebiolo Typefoundry's Etrusco (a slightly expanded bold grot) for the headings. The contents are as varied as ever. Among those of most general interest, with of course many exciting illustrations, are 'American Artist-Print Makers' by the wood engraver, Fritz Eichenberg, 'Bruce Rogers' (with unpublished photographs of B.R. layouts) by the American printer, Joseph Blumenthal, 'The Diuturnity of Eric Gill' by Paul Beaujon, 'Graphic Art in Belgium' by Mark Severin, 'Nineteenth Century Illustrators in the Harrod Bequest to the Victoria and Albert Museum' by Harold Barkley, and a short article on playing cards, with four pages of very beautiful and unfamiliar examples reproduced in colour, by J. A. S. Morrison. The new editor,

Mr. Allan Lafons, is to be warmly congratulated on a volume which certainly reflects the high standards and technical enterprise of printing in Britain today.

BOOKS RECEIVED

(The inclusion of a book in this list does not preclude us from publishing a review later.)

City and County of Bristol. City Art Gallery. Red Lodge. Park Row. Illustrated Guide. City Art Gallery (Queen's Road, Bristol, 8). 1s. net.

The Faber Gallery of Oriental Art. Sōtatsu: With an Introduction and Notes by William Watson. **Hosukai:** With an Introduction and Notes by Peter C. Swann. London: Faber & Faber. 15s. net each.

The Star Chamber Dinner Accounts, being some hitherto unpublished Accounts of Dinners provided for the Lords of the Privy Council in the Star Chamber, Westminster, during the reigns of Queen Elizabeth I and King James I of England: With a foreword and commentary by André L. Simon. London: George Rainbird for The Wine and Food Society. £3 3s. net.

The Ancient Near East. An Anthology of Text and Pictures: Edited by James B. Pritchard. Princeton University Press. London: Oxford University Press. 40s. net.

The Museums Journal. Volume 59. No. 1, April 1959. No. 2, May 1959. London: The Museums Association (33 Fitzroy Street, Fitzroy Square, W.C.1). 4s. net each.

Harewood. A guide-book to the Yorkshire seat of Her Royal Highness The Princess Royal and the Earl of Harewood: Written and designed by Richard Buckle, with an Introduction by the Earl of Harewood. Photographs by Bertram Unné. **Capesthorpe. An Illustrated Survey of the Cheshire Home of the Bromley-Davenport Family:** History and description of Contents written by Mrs. Bromley-Davenport. Derby: English Life Publications (Queen Street). 2s. 6d. net each.

The Index of American Design: By Erwin O. Christensen. Introduction by Holger Cahill. The Macmillan Company, New York. London: 10 South Audley Street. 69s. 6d. net.

Rembrandt: By Henriette L. T. de Beaufort. Translated by George Clark. London: Allan Wingate (Publishers) Ltd. 15s. net.

Man and Art: By C. A. Burland. London: The Studio Ltd. 35s. net.

The Thurloe Estate, South Kensington: An account of its origin and development by Dorothy Stroud. Country Life Ltd. for Thurloe Estates Limited, London (copies may be obtained from Thurloe Estates Limited, 8 Cromwell Place, London, S.W.7).

Chinese Art in the Twentieth Century: By Michael Sullivan, with a Foreword by Sir Herbert Read. London: Faber & Faber. 63s. net.

A Pattern of People: Written and engraved by John O'Connor. Hutchinson of London. 21s. net.

The Dictionary of National Biography. 1941-1950. With an Index covering the years 1901-1950 in one alphabetical series. Edited by L. G. Wickham Legg and E. T. Williams. Clarendon Press: Oxford University Press. 105s. net.

Om Filigran: By Alf Bøe. With summary and captions in English. Oslo: Vestlandske Kunstindustrimuseum (Kunstindustrimuseet 1).

Japanese Picture Scrolls: By Elise Grili. **Hiroshige:** By Takashi. **Sharaku:** By Elise Grili. London: Elek Books Ltd. 15s. net each.

The Buildings of England. Yorkshire. The West Riding: By Nikolaus Pevsner. Harmondsworth, Middlesex: Penguin Books. 10s. 6d. net.

'Pride of Britain' Books. The Pictorial History of—Eton College: By B. J. W. Hill, M.A. **Durham Cathedral:** By The Venerable C. J. Stranks, M.A., M.Litt. **Lincoln Cathedral:** By The Rt. Rev. D. C. Dunlop, M.A., Dean of Lincoln. **Fountains Abbey and Fountains Hall:** By Dr. Charles H. Moody, C.B.E., F.S.A. **St. Giles' Cathedral. The High Kirk of Edinburgh:** By The Rev. H. C. Whitley, Ph.D., D.D. Minister of St. Giles'. **St. Albans Abbey:** By Canon D. R. Feaver, M.A. **The History and Treasures of Belton House, Grantham, Lincolnshire. Ancestral Home of the Brownlow Family for 300 Years.** (Revised Edition.) **Brighton and The Royal Pavilion:** By Clifford Musgrave, O.B.E. (Revised Edition.) **Oxford. The University City and the Colleges:** By J. P. Brooke Little, B.A. (Revised Edition.) London: Pitkin Pictorials Ltd. 2s. 6d. net each.

National Portrait Gallery 1957-58. One Hundred and First Annual Report of the Trustees. London: H.M. Stationery Office. 1s. 6d. net.

Art in America. Winter 1958-59. Vol. 46. No. 4. Quarterly. London: John Calder (Publishers) Ltd. 25s. net.

Folk Costumes, Woven Textiles and Embroideries of Rumania: By Tancred Banateanu, Gheorghe Fosca, Emilia Ionescu. Distributed by W. Heffer & Sons Ltd., Cambridge. 37s. 6d.

Sculpture in Israel: By Dr. H. Gamzu. Distributed by W. Heffer & Sons Ltd., Cambridge. 18s.

The Painter's Eye in Israel: By Dr. H. Gamzu. Distributed by W. Heffer & Sons Ltd., Cambridge. 21s.

Round about the Galleries

A Fine Gaspar Netscher

PICTURES by Gaspar Netscher (1639-1684) are almost as rare as those by his master Gerard Terborch, and a fine specimen has recently been discovered by Dr. Henry F. Pulitzer of the Pulitzer Galleries (5, Kensington High Street, London, W.8.) On canvas (54 × 45 cm.), it is a classical subject showing a shepherd and shepherdess in a sylvan setting with a sculptured group of a nymph, centaur and cupid in the background. Suavely composed, rich in colouring, and a late work, it still shows the influence of Terborch in the exquisite painting of the woman's robe. Netscher was in the habit of doing replicas, and several versions of well known pictures by him exist. Dr. Pulitzer's is a version of the one called *Schäfer und Schäferin* in the Brunswick Gallery, and is contemporaneous with that and the famous *Schäfer Idyll*, signed and dated 1681, in the Munich Alte Pinakothek. It is exactly the same size as the Pinakothek example. The pose of the figures is different but the models are identical, and the decorative sculpture in the background, as well as the foliage, are characteristic of Netscher's technical manner and poetic sentiment.

I understand that the authority on Gaspar Netscher, Professor Walther Bernt, who reproduces the Munich picture in his book, *Die Niederländischen Maler des 17 Jahrhunderts* (1948), has expressed the opinion that Dr. Pulitzer's painting is undoubtedly by the master.

Netscher, in spite of a comparatively short life, produced a large number of works—interiors, mythological subjects and portraits. He is represented in the Wallace Collection by his masterpiece, *The Lace Maker*, and the National Gallery and Continental museums, especially Dresden, have excellent examples. Unlike some of his contemporaries Netscher enjoyed a successful career and had certain royal and aristocratic patrons, notably the Prince and Princess of Orange, afterwards William and Mary of England. There are portraits by him of Princess Anne, daughter of James II, Sarah Duchess of Marlborough, and of Sir William Temple, who was Charles II's representative at The Hague. The artist's association with personalities connected with the English court made him conspicuously interesting to early eighteenth-century collectors; and George Vertue records two miniatures by Netscher of the Prince and Princess of Orange as belonging to the Duke of Portland.

Algernon Graves in his summary of *Waagen's Treasures of Art in Great Britain* lists thirty-two works by Gaspar Netscher in English private collections, including the portrait of William III (Buckingham Palace), and classical and Old Testament themes. But there were probably others that Waagen did not see.

As a portrait artist, influenced more by the French School than the Dutch, Netscher is accomplished in the somewhat flamboyant and artificial manner of the second half of the seventeenth century, but as a *genre* painter, particularly of interiors with figures, he takes his place little below such a supreme master as Terborch. At times he is reminiscent of Metsu and Maes. All four artists were contemporaries, expressed similar subjects and had not a little in common technically.

The picture under discussion is a fortunate discovery of a long lost work. Untouched by any restorer it is in as good a condition as any painting on canvas of its age could be. The photographic reproduction gives but a faint idea of the quality of this beautiful work.

XIX and XX Century

THE Marlborough Fine Art Galleries have become the rendezvous of international connoisseurs, the exhibitions there being highly important events in the art world. The admirably produced catalogue of the XIX and XX Century European Masters contains most of the famous names from Bonnard to Vuillard.

In my opinion the most poignant picture in the whole exhibition is Van Gogh's *Paysan béchant*. Dating from the artist's Nuenen period (1883-5), it is an early work and the key to Van Gogh's passionate sincerity for art and pity for humanity, especially the people among whom he worked at the time. This poor, stooping woman in her old black clothes and sabots, striving to drag a precarious living out of the soil, is painted with intense feeling and an extraordinary force. In spite of Van Gogh's lack of training as a figure artist he produced in this work one that will stand in very great company because of its essential truth. Even Manet's infallibly subtle draughtsmanship, as seen in *Femme Assise au Jardin*, accomplished as it is, does not move us so deeply as the Van Gogh.

Bonnard's irresistible colour-sense and decorative delicacy delight us in *La Ferme à Vernon*, *Elegante au Café*, and *La Femme au Parapluie*. The last two are watercolours and are reminiscent of Toulouse-Lautrec, but they reveal a tenderness that the latter artist seldom shows in his interpretations of Parisian women.

By the age of 44 Camille Pissarro had evolved a personal landscape style, and the picture *Le Chemin du Hameau-Chaumières au Valhermiel*, dated 1880, palpitates with summer heat and beautiful colour.

One never tires of looking at Boudin, for like Constable he does not date and is therefore never out of fashion. He just painted whatever interested him as well as he could with the most explicit technique and communicates his love of

the subject to the spectator. Do not miss his *Portreux*, and *L'Orage*. How influenced Lepine was by Boudin is to be seen in the former artist's *Fishing Port*, and *La Seine au Quai de Bercy*.

Very rare is the series of Gauguin's works, and particularly curious the *Carved Wine Barrel*, with a seated figure of a native woman from Martinique; a Breton woman leading ducks, dogs and other animals. Rouault's powerful caricature, *Les Juges*, reminds one of the mordant satirical mood of Daumier. Such are a few important works in an exhibition of remarkable originality of styles and variety of subjects.

London Roundabout

THE Londoner with half a century behind him may be excused if he looks ruefully at the vast new cubistic skyscrapers that are changing the face of his beloved city. All change has ever been the order of civilisation but never so much so as since the last world war. Therefore one takes a nostalgic pleasure in the very few scenes that remain much as they were in our youth and even in the days of our great grandfathers. For instance, Somerset House and St. Mary-le-Strand survive, and if we can hardly see them today beyond the avalanche of parked and moving cars there is always the eighteenth-century print. I refer to a classic *View of Somerset House from the Strand* by T. H. Shepherd and J. Bluck. When this print was made in 1819, the Strand, though essentially urban and sophisticated, was not so far away from the country that a flock of sheep was being driven across the road, a strange contrast to the spirited, colourful horseguards prancing by, the dignified alderman's coach outside Somerset House, and the stage-coach pelting west from La Belle Sauvage. This is one of the many prints of London at the Frank T. Sabin Gallery (Park House, Rutland Gate).

During the first twenty years of the nineteenth-century many artists and engravers found in London and its environs inspiring subjects. Two prints by F. J. Sarjent and F. Jukes, *View on Hampstead Heath Looking towards London*, and *View from the Park near Highgate* by F. J. Sarjent and F. Jukes, are delightful to study in detail, as are the series of four prints by H. Haseler and D. Havell the *View of London from The Queen's Palace, London Dock, London from Greenwich Park*, and *London from the Adelphi*. That Denmark Hill was almost a remote solitude in 1779, is proved by George Robertson and Lépine; but in 1777 one might be almost 'rusticated' at Westminster according to the print *View near Westminster Bridge* by W. Marlow and Valentine Green and F. Jukes. An early aquatint, the engravers were obviously not

yet expert in the then new and subtle method of print-making, and this specimen is all the rarer and more curious for that.

One might spend hours ruminating among these old records of London and the suburbs as they were in the time of George III, happy to find here and there a landmark that has resisted the ruthless hands of time and change. What will remain of old London, circa 2059? One thing is certain, present day artists will be able to make little aesthetically interesting out of modern architecture.

John Hilder and J. F. Herring

OF the brothers John and Richard Hilder (1811-1839 and 1813-1852 respectively), many prefer the work of John, who was not so obviously influenced by the Norwich School and Constable. He has a suaver and simpler touch, probably derived to some extent from Cuyp. His pastorals are serene and lovely in their appreciation of atmospheric effect and sentiment for the scene. John's work, by reason of the fact that he died early at the age of 28, is rare, but a particularly fine example is to be seen at Leggatt Brothers (30 St. James's Street, London, S.W.1). A favourite subject with John Hilder, it shows cattle being ferried over a river.

Generally speaking, the larger the horse on canvas, the less effective and accurate it appears. There are exceptions, notably Stubbs' life-size *Hambledonian*, one of the greatest horse-paintings in every sense of the word. Herring, of course, had the advantage of such an immediate forerunner as Stubbs, whose *Anatomy of the Horse* revolutionised the whole school of sporting art. A picture by J. F. Herring at Leggatt's, entitled *Preparing to Start for the Doncaster Sweepstakes, September, 1828*, shows *Nonplus*, *Medora*, *Lunaria* and *Granby* with jockeys up in a graceful composition with a simple landscape background. Signed and dated 1829, the handling of the animal and human figures is exquisite throughout; so much so that the technique has an almost miniature-like preciousness. I cannot remember a picture by Herring that pleased me more. Nor am I surprised to hear that, at the time of going to press, it has been sold.

Period Pieces

TIME was when the British and Continental academies frequently exhibited such costume pieces as *The Chorister and the Roisterers* by Vincente March, a picture now on exhibition at the Newman Gallery (43a, Duke Street, London, S.W.1.). Certainly until the first world war academicians of the standing of Seymour Lucas and Byam Shaw were both prominent and popular, and their works were pictures of the year. Few artists paint this type of picture today and it is pertinent to speculate why. Maybe, the fact that the films have invaded territory once exclusive to artists has made such costume subjects redundant. Yet perhaps a more profound reason is that modern criticism has tended to make a complete rupture between the past and the present as regards subject-matter requiring technical power and research necessary to depicting a seventeenth-century reconstruction.

As the well-known American artist, Yves Gammell, points out in his book *The Twilight of Painting*, the technique of the moderns is so cynically haphazard and irresponsible that fine traditional craftsmanship is passing beyond knowledge.

The Chorister and the Roisterers is a remarkable work of its kind. Vincente March was born at Valence in 1859 and died during the early part of this century. In his home town he was a pupil of the Spanish artist G. Salva and later went to Rome, working there for many years. He had something of a European reputation in his day, exhibiting mostly in Berlin, Munich and Spain.

The Newman Gallery is also showing a picture by Tissot, *The Passing Storm*. A lovely woman in a white dress is reclining in a room overlooking the harbour at Ramsgate, while her companion stands aloof on the balcony. The significance of the title is that there has been a quarrel between them, expressed in their attitudes, and further symbolised by the cloudy sky over the harbour. But the weather is on the mend, and we do not doubt that a reconciliation is only a matter of moments. A story picture, but told with all the brilliant skill of one of the best painters of the last quarter of the nineteenth century.

Some Treasures at Rye

A VISIT to Rye in Sussex is a pleasure in itself, for there are few English towns that have retained to the same extent their original spirit. And if one is in quest of objets d'art, the Old Hall, Iden, Rye (Mr. K. Wing), always has a variety of oils, watercolours, drawings and porcelain. Looking at a recent catalogue I came across many English names that stimulate the connoisseur. No watercolour collection is complete without examples by two famous amateurs who had a profound influence on the school as a whole. One is the Rev. William Gilpin, who did much to inaugurate the romantic landscape in this medium (see *The Connoisseur*, June (A.D.F.) number). Another is Dr. Thomas Monro, for whom Girtin and Turner among other watercolour geniuses worked in their youth. At £6 Monro is a bargain, and the same price for a Tom Collier is almost a give-away. Why Collier is so cheap today is a mystery, since he is among the best masters of this subtle art. Nearer our own time are works by Orpen, Devas and Austin Spare. The oils include such names as Kneller, Patrick Nasmyth and Sir Joshua Reynolds (one of the latter artist's many self-portraits). It came from the Earl of Dunmore Collection.

Utrillo, 1908

ONE of the best things ever written about Utrillo is Marcel Zahar's analysis of his talent: 'He had an ingenuous side to his nature and an astonishing faculty of retaining the tastes of childhood days in all their freshness. Obstinate in character, he pushed his reactions to extremes, tolerating few degrees in his classifications and attitudes... his memory reconstructed with remarkable faithfulness the themes which formed the framework of the happiness of his whole existence. They were Montmartre, the windmills, the roadside cafés, the walls...'

In these sentences the man and the artist are summed up, because it is just that ingenuousness and obstinacy which are the characteristics of his work. It is difficult to compare his original vision with anybody else's, but that he had something of the naïveté of Van Gogh is certain. He interpreted the brick walls of Paris, particularly Montmartre, in the primitive language of paint. That he was a born colourist is proved over and over again, and an early work, *Les Toits* now in the Musée d'Art Moderne, proclaims the artist to be. Utrillo, in his own way is the 'laureate' of Montmartre, the Butte Place du Tertre, Lapin Agile, and of the windmills that were for so long a part of that Paris village. He painted many versions of the Moulin de la Galette, and some dated 1910, 1913 and 1917 are famous. But one dated 1908, when Utrillo was twenty-five, is unknown to me, and in my opinion is one of his best works. It shows this popular landmark in a wintry atmosphere with snow on the ground. This picture, fully signed, is to be seen at the O'Hana Galleries (13 Carlos Place, London, W.1).

While mentioning the O'Hana Galleries, I would take the opportunity of commending the first exhibition in London of the works of the American artist, Lilian MacKendrick. She is well known in the United States, and is represented in over 300 private collections in France, Great Britain, Italy and Venezuela. How pleasant it is to encounter an artist with so rich and happy a sense of scene and incident.

'Under Fire'

FROM 1875 to 1892 a certain Eugen von Blaas, an Austrian artist who lived in Italy, regularly exhibited *genre* pictures of Italian peasants and fishermen at the Royal Academy. Some were bought for English provincial galleries and I do not doubt that they were much admired. Would the Royal Academy selection committee collapse in despair for the future of art if such pictures were submitted to them today? I refer especially to a painting entitled *Under Fire* at the Frost and Reed's Gallery (41, New Bond Street, London). It shows four attractive sempstresses making innocent fun of a handsome workman who has strayed into their company. There are few artists today who could approach such technical mastery and vitality of effect. This work, of course, was painted with the brush, probably several brushes, with a small sable to get the finishing touches, by an artist who found life and human beings worth some respect. It was not squirted on to a canvas from the tube in a mood of moronic frenzy. Out of date? Well, of course it is out of date if one prefers a dollop of paint thrown on to the canvas from a distance, plus the unique quality derived by riding a bicycle over it.

Henry VIII's Brother-in-Law

THE picture of Charles Brandon, Duke of Suffolk (Norbert Fischman Gallery, 26, Old Bond Street, London), reproduced in colour in the June number of *The Connoisseur*, is by the Master of the Queen Mary Tudor portrait, and not attributed to him as inadvertently stated.

IN THE GALLERIES



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1. John Hilder. 'Changing Pastures', canvas, 20 x 30 in. (Leggatt Brothers, London). 2. Utrillo. 'Le Moulin de la Galette', 11 x 15½ in. (O'Hana Galleries, London). 3. Fragonard. 'Madame Bergeret', 48 x 39 cm. (Wildenstein Galleries, London). 4. Gaspar Netscher. 'Shepherd and Shepherdess', 54 x 34 cm. (Pulitzer Gallery, London). 5. George Barret. 'Landscape with Castle', 28¼ x 37¾ in., to be described in our next issue (Leger Galleries, London). 6. One of a pair of prints, by F. J. Sarjent and E. Dukes. 'View on Hampstead Heath' (Frank T. Sabin Gallery, Rutland Gate, London). 7. Van Gogh. 'Paysan Bêchant', 16½ x 12½ in. (Marlborough Fine Art Ltd., London).



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The Death of Wolfe in Paintings

A Bicentenary Review BY THEODORE CROMBIE

ON 13th September, 1759, General James Wolfe was killed while leading the assault of the British forces against Quebec. The Heights of Abraham had been successfully stormed when he was mortally wounded, and he died a few minutes after he had been carried off the field of battle. This notable event in British and Canadian history has been interpreted and recorded by several eminent British artists during the latter half of the eighteenth century, and its bicentenary this year seems an appropriate time for the reappraisal of these pictures as historical documents. The present note, therefore may be of interest as a review of the known pictorial versions of Wolfe's death at Quebec, and also for the presentation of a hitherto unrecorded version of considerable historical interest.

The most detailed and informative analysis of Wolfe's dying moments is still that given by A. G. Doughty (Chapter XII) of his 'Siege of Quebec' (1901). Doughty lists no fewer than 14 individuals who claimed to have assisted Wolfe in various ways. But as five of these are anonymous descriptions, they may duplicate some of the nine who are actually named. There is, however, a general measure of agreement in the literature, on the basic facts. Wolfe was twice wounded early in the battle, once in the wrist, round which he wrapped his handkerchief, and then in the groin. The third and mortal wound, in his breast, occurred when, at the head of Bragg's Regiment and the Louisbourg Grenadiers, he had just given the order to fire at close range into the advancing French ranks. He was partly assisted and partly carried to a small hollow about 300 yards to the rear, where he was told that the French were routed, and gave instructions for their retreat to be cut off at the St. Charles River. Almost all accounts agree that his

dying words were an expression, variously phrased, of relief and thanks for the victory.

In Knox's account of Wolfe's death, it is stressed that only four persons were actually with him when he died, Lieutenant Henry Brown of the Louisbourg Grenadiers, Ensign James Henderson, a Grenadier of the 22nd Regiment, a 'private man', and an artillery officer. Of these, the claims of Brown and Henderson seem paramount, as they are supported by their own eye-witness accounts written only a few days after the battle. The identity of the other two is more obscure, but several accounts, including Brown's, refer to the presence of a surgeon or a surgeon's mate. Knox's artillery officer, who on seeing Wolfe being carried back, 'flew to his assistance', is even harder to identify, and at least three candidates are named by Doughty for this honour.

What, then, have the artists made of this historical raw material? In order of date, the three classic eighteenth-century interpretations in paint of *The Death of Wolfe* are those of Edward Penny (1764), Benjamin West (1770), and James Barry (1776). To these should be added the picture, now unfortunately lost, which gained for young Romney a Society of Arts award shortly after his arrival in London in 1763. All, in their way, are most revealing as examples of the development of history painting in England during the first years of the Academy.

Edward Penny's picture in the Ashmolean (No. 1), of which there is a later autograph variant at Petworth forming the basis of several engravings, is, as Professor Waterhouse has pointed out, more of a narrative picture with a moral than a dramatic history. Wolfe, his wrist bandaged, is depicted as lying supported in the arms of a kneeling grenadier (Lieutenant Brown?) and being



1. Edward Penny. Canvas, 39 × 47 in., painted in 1764. By courtesy of the Visitors of the Ashmolean Museum, Oxford.



2. Benjamin West. Canvas, 60 × 96 in., painted in 1770. Reproduced by gracious permission of Her Majesty the Queen.



3. The newly discovered painting. Canvas, 32 × 48 in., by an unidentified eighteenth-century artist. This follows the historical facts much more closely than the well-known works by Penny, West and Barry. Private Collection, London.

attended by a man in civilian clothes (the surgeon, friend, or servant). Behind this group stands a second grenadier who is gesturing towards the troops who fill the background. In the Petworth version these troops are omitted, and a single soldier advances across a landscape background. The uniforms and accoutrements in Penny's picture are fairly accurately observed, though it should be noted that his grenadiers have Guards cap badges, and no Guards Regiment was present at Quebec.

West's great picture must be one of the best known and most copied historical masterpieces of all time. It is also one of the least accurate. It is, in fact, unimportant as a historical representation; and West is said to have charged a fee to those included in it! Wolfe is portrayed as surrounded by no less than 14 people (including a symbolic Red Indian) many of whom were not even at Quebec on the day of the battle. The picture, as is well-known, was offered by West to George III but refused on the advice of Reynolds. It was bought by Lord Grosvenor, whose descendant, the Duke of Westminster, gave it to Lord Beaverbrook for the National Gallery of Canada. When George III had been won over to this new style of history painting he commissioned the replica which hangs in Kensington Palace (No. 2).

James Barry's *Death of Wolfe*, now in a Canadian collection, is said to have been an attempt to refute West's contemporary treatment of the theme, by placing modern uniforms on a heroic classical composition of figures originally painted in the nude. It has more claim to accuracy in that only five figures are introduced, two of whom are grenadiers. But two of the others are naval officers, and there is general agreement that at that particular moment the Navy was not present.

It will be seen that the above three versions admit to varying degrees of licence, and are none of them definitive from the historical point of view. There has, however, recently been discovered (No. 3) yet another eighteenth-century version which

though of lesser artistic elegance, is of documentary importance, since it adheres closely to contemporary records. Its careful observation—and, indeed, somewhat unheroic treatment of the event—as compared with the dramatic baroque formulae of the other artists, prompts one to enquire whether it may not be one of the earliest of the 'modern dress' history pictures which were later to cause so much dissension in the Academy (in this respect it has an affinity with Romney's lost picture of 1763, which, we are told, was in contemporary costume, and was criticized on that account). Wolfe is shown as being carried to the rear by two red-coated soldiers while a third officer approaches and offers him a branch, the significance of which is puzzling, though he seems to be reporting on the battle, which is depicted, with a distant view of Quebec, in the background. In the right foreground a surgeon in civilian dress is preparing to attend the wounded general. The yellow-faced uniform of Wolfe and the reporting officer would appear to be that of the 28th Regiment (Bragg's) which he was leading during the attack. The uniforms of his two bearers are more difficult to identify with precision, though they are not Grenadiers. The surgeon, or surgeon's mate, is as stated above referred to in several of the historical records. It is interesting that Wolfe's face, which is seen in profile, follows closely the famous contemporary sketch by Hervey Smith, which was later used by Schaak and others for their portraits and statues of the hero.

It has been suggested that the author of this picture (No. 3) could be one 'Mr. Williams', who is recorded as having exhibited a *Death of Wolfe* at the Free Society in 1774. Little is known of this artist's work, so that direct comparison is not possible. It seems unlikely, however, that a realistic interpretation of this kind would have been painted later than the versions of Penny and West, and both style and technique rather indicate a date very soon after 1760. It is a fascinating new addition to the documentation of Wolfe and to Canadiana in general.



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Delay occasioned by the printing dispute has caused this announcement for 'Three Fairs' (at Delft, Harrogate and Kensington) to be late by the time it appears in print. For this we ask readers' indulgence. **Kensington** (Aug. 27-Sept. 11). 1. Shown by *Gerald Spyer & Son*: an English bureau plat in kingwood with marquetrie, c. 1830, 4 ft. \times 2 ft. 3 in. **Delft** (Aug. 26-Sept. 16). 2. From *C. Cramer, The Hague*, came this 'Lamentation of Christ', a sixteenth-century version of the Hugo van der Goes in Vienna, formerly in the M. J. Friedlander Collection.



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Three Fairs



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Harrogate (Sept. 3-10). 3. Charles II 6 $\frac{1}{2}$ in. high wine cup, London, 1641, m.m. W.T. Hinton House, Amersham. 4. Coffee pot, by William Grundy, 1760. J. R. Ogden, Harrogate. 5. J. F. Herring, 'The Saddler', 27 $\frac{1}{4}$ \times 35 $\frac{1}{2}$ in., signed and dated. Leger Galleries, London. 6. William and Mary card table, 30 \times 13 $\frac{1}{2}$ \times 29 in. Quinneys, Chester. 7. Mahogany armchair, c. 1750. J. & W. Tweed, Bradford. 8. Mid-eighteenth-century mahogany armchair. Charles Lumb & Son, Harrogate.

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A Munificent Gift of Lamerie Silver

BY CARL C. DAUTERMAN, *Associate Curator of Post-Renaissance Art, Metropolitan Museum of Art*

THE name of Paul de Lamerie enjoys a pre-eminence among silversmiths matching that of Robert Adam among architects. A dramatic reunion of these great names has recently been effected at this Museum. Here, in Adam's dining room from Lansdowne House (No. 1), the tables are now graced with a princely array of the silver of Paul de Lamerie, set out as for a banquet. This collection, which notably enriches the Museum's Georgian silver, comes to the Museum as the munificent gift of Mrs. Widener Dixon and Mr. George D. Widener.

In quality and extent this gleaming equipage is admirably in accord with its setting, and suggests the expectant atmosphere of a great Georgian room in the hush preceding the entrance of eminent guests. The installation also conveys the impression of 'heirloom' silver which, antedating somewhat the room itself, has been continued in use because of its superb quality and the acknowledged supremacy of its maker among eighteenth-century silversmiths. The arrangement is much as Mrs. Dixon and Mr. Widener knew it in the home of their mother, Mrs. Eleanor Elkins Rice.

Some will wonder at the intrusion of a seemingly French master into this English environment. Lamerie's French name and his identification with rococo design are perhaps misleading; although of French antecedents, it should be said at once that there appears to be no evidence that he ever set foot on the soil of France. In these respects he was by no means unique; he belonged to one of the many Huguenot families which, after the revocation of the Edict of Nantes in 1685, became France's loss and England's gain.

His emigré father first moved to Holland, where he served for a while in the army of William III of Orange, and it was in that country that Paul was born. The Walloon church of Bois-le-Duc ('s Hertogenbosch) preserves the record of baptism on April 14, 1688, of Paul Jaques, son of Paul Souchay de la Merie and Constance le Roux. The family removed to London, however, before the child's first birthday. There they fell upon lean years, and the father arranged to have Paul naturalized at the age of fifteen. This made it possible to apprentice him to a fellow expatriate and Huguenot, Peter Platel. Goldsmithing (working in silver and gold) was one of the few occupations regarded as acceptable to a person of his status.

English he became, but French he remained—in his childhood home, during his seven years of apprenticeship under a Huguenot, and no less in his married life with Louise Juliott. There is strong evidence that he kept himself acutely alert to developments among his French contemporaries across the Channel. Out of such a background it is but natural to expect a master craftsman perfectly attuned to the potentialities of French design.

The Lamerie silver in the present collection comprises a silver-gilt dessert service of twenty-four pieces, fifty other major items, and some additional flatware. An examination of the collection in chronological order reveals the broad scope of Lamerie's work from 1719 (seven years after the completion of his apprenticeship) until 1749, two years before his death. This was an excitingly shifting period of design in England, one which began in the vein of the Queen Anne style and yielded gradually to the continental influences that enriched the silver of the early

Georgian age. The new acquisitions illustrate the progression of Lamerie from the austerity of the Queen Anne style through the early Georgian phases with their successive influences of Louis XIV classicism and Régence experimentalism to the fullest exuberance of the rococo in England.

A pair of double-spouted sauceboats (No. 11) dating 1719-20 displays the baroque robustness and low centre of gravity characteristic of the period of George I. The ornamentation, like the form itself, is restrained but not severe. Such a combination marks the tendency toward simplicity which was inherited from the opening years of the century and continued to hold its own successfully, in spite of the growing popularity of more elaborate shapes and decoration. Already at this stage Lamerie's work reveals his preoccupation with moulded ornament and boldly shaped contours which arrest the eye with scattered highlights.

In delightful contrast to the solidity of the sauceboats is a pair of circular breadbaskets (No. 5) of 1729-30, notable for the simulation of openwork weaving. Here a simple form, resulting from the dictates of a humble material, has been interpreted, but not copied, with all the glamour of a precious metal and without condescending to the techniques of basketry. The apparently plaited walls and rim are not woven of strips of metal but are produced from a solid sheet pierced with diamond openings. The effect owes much to the use of fine striations which accentuate the over-and-under impression of the diagonals and serve the further purpose of leading the eye irresistibly to the engraved centre, then out again and around the rim to the corded handles. In this transit, a pleasing variety of textures is enjoyed, culminating in the gemlike engraving of the arabesques and trellises which frame the coat of arms. It may be remarked that this engraving is in the baroque vein employed by William Hogarth in designing for his friend Paul the Lamerie bookplate and coat of arms. It will also be recalled that Hogarth's earliest work as an engraver was executed on silver.

An imposing centrepiece (No. 3) of 1733-34 shows a remarkable affinity to French *argenterie*. Indeed, the decoration is not without precedent in Paris, even to the medallioned portrait heads, which are found in the work of Besnier and his contemporaries during the late 1720's. It is interesting to observe that in his earlier leanings toward ornateness Lamerie drew upon French classicism as enthusiastically as he improvised upon the French rococo during the second half of his career. We are so prone to regard the name of Lamerie as synonymous with the rococo in England that we tend to discount the prominence he must have enjoyed in the pre-rococo idioms which filled half of his working years. How else can we credit his receiving a commission from the Czar in the middle 1720's?

At least one earlier Lamerie centrepiece of comparable design is known. It dates from 1719-20 and was in the collection of the Duke of Sutherland, where it was regarded as a wine cistern or cleansing vessel. Lacking a cover of any kind, it is somewhat more elementary than the present piece. One cannot but speculate that the Museum's example, which is equipped with a concave cover and eight matching dishes, in turn continues the evolution toward the fully developed epergne with central bowl and attached arms. Our accessory dishes, four oval and four round,



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stand on four scrolled supports and are intended to be disposed about the larger vessel to form a *surtout de table*.

The principal vessel of this garniture illustrates Lamerie's innate feeling for sumptuous decorative effects. He combines here a wide diversity of design with an exceptional technical ingenuity, cloaking an intricately wrought form in a combination of motifs which are variously cast, chased, embossed, and engraved. The cover is especially noteworthy in that it employs relief, in the form of female masks centred in leaf-mantled shells. The desire here is to heighten the interest by emphasizing the third dimension in the ornament. The total effect is impressive in the courtly manner of Louis XIV. The female heads adorning the ends of the oval body are counterparts of the *mascarons in bronze doré* which appear on so many of the early eighteenth-century French commodes and table legs. A point of distinction, however, is that Lamerie prefers to affix these devices to the most prominent convex curves, rather than to place them in the overhanging shelter of concave surfaces, as is so often the case in furniture design.

To the same phase of his work belong six sturdy casters for sugar (No. 6) and pepper, forming two sets. These and the centre-piece just referred to are the earliest examples (1733-34) in the collection to illustrate this maker's adoption of the sterling grade of silver, which became available again to goldsmiths with the revocation of the silver currency controls in 1719. For a dozen years beyond the required time Lamerie had continued to work almost exclusively in silver of Britannia quality, in which he had been trained. This was close to the French metal in containing a higher percentage of silver. It may be that he preferred it or that his patrons, who during the twenties included royalty, demanded the richer and more exclusive standard. In any event, he long exercised his option of using Britannia silver.

That he continued to cling to the robust forms associated with Britannia silver is illustrated by these sterling silver casters. Although made in 1733, their style is retarded. In their form and proportions they approximate some of Lamerie's earliest pieces. Though vastly effective, their strapwork appliqué and lacy *ajouré*



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1. The Adam dining room from Lansdowne House, London, as now set up in the Metropolitan Museum, with its new display of Lamerie silver. The central square of the carpet, also English eighteenth century, has a deep blue ground. By courtesy of the Metropolitan Museum of Art.

2 & 3. Epergne, 1738-39; and a centrepiece and two of eight auxiliary dishes forming a garniture, 1733-34.

4. One of seven shell-handled dishes in four sizes, 1741-42. The arms are those of Sir Richard Wallace of Sudbourne Hall, Suffolk. Nos. 2, 3 & 4 are reproduced by courtesy of the Metropolitan Museum of Art, gift of Mrs. Widener Dixon and Mr. George D. Widener in memory of their mother, Mrs. Eleanor Elkins Rice, 1958.



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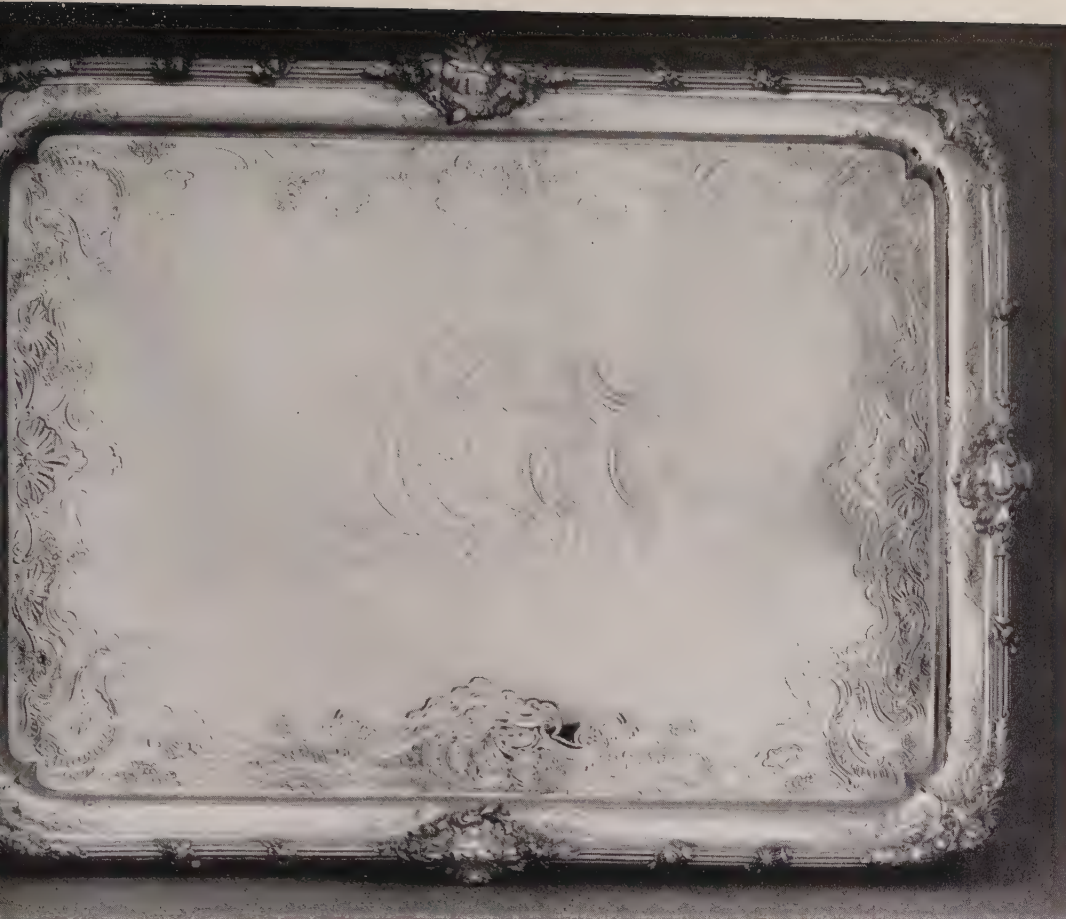
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5. One of two 14 in. wide circular baskets, 1729-30. 6. Silver muffineer and pair of casters, 1733-34. 7. A pair of 21½ in. high candelabra, 1747-48. 8. Silver kettle-stand, 15 in. high. 9. Detail of bracket foot of No. 10. 10. Large tray, 1741-42. Reproduced by courtesy of the Metropolitan Museum of Art, gift of Mrs. Widener Dixon and Mr. George D. Widener in memory of their mother, Mrs. Eleanor Elkins Rice, 1958.



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panels are neither new nor especially individualistic. Their prototypes existed in France before the turn of the century. What is significant, however, is the presence of delicately engraved panels of diapering from which emanate leafy scrolls violating the strict symmetry of all the other ornament. The same motifs appear in the cover and the loose dishes of the preceding centrepiece. It is this element of daring, this departure from rigid balance, that sets the keynote for so much of this master's work after the early 1730's. It is a symptom of his predilection for the swirling line of the rococo, which was soon to overtake English silver and in which he was to excel.

A set of four circular salts (No. 11) of about 1735 reflects a timely concern with animal forms in that their lions' feet curve out from beneath the shaggy masks of particularly British-looking lions, as on the walnut chairs of the same period.

The close of his transitional period is marked by Lamerie's great (No. 2) epergne (1738-39), in which the stylistic reticence of the vessel itself is relaxed by the introduction of freely flowing palm leaves in *repoussé*. These leaves flank a smiling head of Mercury and supersede the classical formalism of a medallion or other rigid frame. In the same manner the valanced border of the dish-form cover is moulded with splashes of *coquillage* and other ornament in bold and nervous relief. The sweeping curves of the detachable arms add a dancing quality to the whole which accords favourably with the growing sense of movement in the now strengthening current of the rococo. The arms here are those of Carrington on the central dish and of Capel-Coningsby on the surrounding dishes.

Among the pieces here displayed the first full surge of the rococo is evidenced in a tripod creamer (No. 12) of 1738-39. Its jaunty lines, its diminutive scale, and its touches of asym-

metrical ornament bespeak the light-hearted flippancy of a new social attitude. Here Lamerie reasserts his fondness for punctuating the roundness of swelling surfaces with clustered motifs in low relief. He still uses the shell, but it is a very differently shaped shell from the stilted and naturalistic forms of earlier usage. It is an old friend in new guise and carries the pleasant surprise of a profound remark expressed wittily. Its companion motifs are in full accord. Blended into the design is a minor grotesque note which fits Lamerie's formula of rewarding those who look closely at his work. In this instance it is assigned to the handle and takes the form of the osseous head of a bird, whose long pendent tongue provides the rest of the handle.

The great salver, twenty-five inches long, is another example of the increased manipulation of the borders observed earlier in the epergne. The shape, an oblong with rounded ends and indented corners, was used by Lamerie as early as 1720. The scrolled bracket feet represent typical details of this maker's fantasy: they terminate in lions' heads which rest upon stubby outstretched forelegs. The centre of the tray features the Irish arms of Westenra quartering Cairnes, enclosed by concentric borders of pulsating *rocaille* and shellwork, characteristic of work of its date, 1741-42. The entire tray is instinct with life.

Representing the same year is a set of seven shell-handled 'venison dishes' (No. 4) displaying a fine sense of balance between considerations of beauty and utility. The dishes occur in four evenly graduated sizes ranging from fourteen to twenty inches. In each, the plain centre provides a perfect foil for the serpentine lobes of the border with its rim of handsomely scaled gadroons and its two magnificent scallop handles. The arms, a later addition, are those of Sir Richard Wallace, M.P., of Sudbourne Hall, Suffolk. The admirable sense of proportion and contrast



11. One of a pair of sauceboats, 1719-20, and two saltcellars from a set of four, c. 1735. 12. Cream pitcher, 1738-39. Reproduced by courtesy of the Metropolitan Museum of Art, gift of Mrs. Widener Dixon and Mr. George D. Widener in memory of their mother, Mrs. Eleanor Elkins Rice, 1958.

here expressed has made this design one of Lamerie's most popular, which was kept alive by other English hands when, after his death, his moulds were sold to his fellow craftsmen.

The full flowering of Lamerie's talent for the rococo is found in his fine kettle-on-stand of 1744-45. Its shape strikes a note of audacity which is echoed by the *bizarrerie* of the relief ornament, in which not less than eighteen different motifs are employed. On the cover appear scattered shells and scrolls which offer scant foothold to two salamanders seeking the leafy retreat of a berry spray which forms the finial. At the spring of the handle two tiny snails erect their heads in curiosity—and well they may, over the remaining ornament of the kettle.

The expanding shoulder of this vessel is effectively filled with a repeated panoply of exotic motifs, enveloping a coat of arms.

These motifs include, besides the usual equipment of the *rocaille*, a lion's mask, a leaning palm tree, and the scowling face of a puffy-cheeked boy, which is virtually a signature of this goldsmith. The stand is equally a *morceau de fantaisie*, into which have been incorporated two types of masks alternating with four defiant eagles in the full round, attached by their outspread wings and reminiscent of the gilded consoles which are so typical of early English Georgian furniture.

In the hands of a lesser artist such a mélange of subjects would have bogged down hopelessly, if indeed it could have been attempted at all. Yet Lamerie has carried it off with consummate success. His feeling for modelling led him to seize upon the ballooning shoulder of the kettle as the ideal place for embossing his great cartouches. It is precisely here that the largest highlights always concentrate. Then why not create the principal relief just there, to break up the light into delightful patterns? The result of his daring is in itself a justification of the inverted pear shape, which has so often been criticized for its seeming instability.

It is amply evident in this collection, and particularly in this kettle-on-stand, that to Paul de Lamerie silver had an irresistible tactile appeal, which he exploited in terms of all the techniques known to the maker of plate. In a characteristically English way he used a combination of *repoussé* with chasing. Whereas in France the chasing tends to take precedence, in England it is the *repoussé* work which receives the stronger emphasis.

His regard for silver as a sculptor's medium is forcefully shown in the pair of tall candelabra (No. 7) dating from 1747-48. These have the weight and substance of cast forms. The dominant feature here is the half-figure of Bacchus in Atlantean pose, rising above a baluster entwined with vines and supporting upon his head a vessel overflowing with grapes. This is surmounted in turn by swirling shell scrolls and three branching arms which terminate in caryatids, each balancing a *bobèche*.

The remaining Lamerie pieces, which make their contribution to the glittering effect of our Lansdowne Room installation, include six round and four octagonal plates dating 1738-1746, a sweetmeat dish of 1742-43, an *ajouré* cake basket of 1744-45, and a pair of cruet frames of 1749-50, fitted with cut-glass bottles.

The Lamerie account does not yet end. The gift is accompanied by an example of the work of his master, Peter Platel—a tazza with gadrooned rim and cut-card ornament, dating from 1710.

GRAND TOTAL for the disposal at Parke-Bernet's, New York, of the Thelma Chrysler Foy Art Collection was 2,625,800 dollars (\$937,785). Among the items dispersed are those here shown: 1. Nymphenburg 10 in. high white bustelli bust. Dollars 5,000 (£1,785). 2. Meissen 15½ in. high blue jay, by J. J. Kändler: 7,000 (£2,500). 3. Louis XV black and gold lacquer 39 in. wide commode: 15,000 (£5,356).



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International Saleroom

4. Louis XV 12½ in. wide inlaid tulipwood table with inset Sèvres porcelain: 21,000 (£7,500). 5. H. Toulouse-Lautrec. 'Femme Rousse dans un Jardin', on board 28 × 23 in.: 180,000 (£64,285). 6. Renoir. 'Lady with Parasol', 21½ × 25½ in.: 140,000 (£50,000). 7. Degas. 'Danseuse sur la Scène', pastel 25 × 19½ in.: 180,000 (£64,285). 8. Renoir. 'Les Filles de Durand-Ruel', 32 × 25½ in.: 225,000 (£80,357). Seventeen French Impressionist paintings in the Foy sale secured 1,166,400 dollars (£416,571).



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The Connoisseur in America

BY MALCOLM VAUGHAN

Valentiner Memorial

THE exhibition held in memory of the outstanding art scholar, William R. Valentiner, proved worthy of him. Presented in the North Carolina Museum of Art, the last museum which he served as director, the exhibition adequately indexed the multiple facets of his mind and spirit. Among the 217 works of art assembled for the occasion—works of art with which his name and scholarship are closely associated—the range extended from ancient Chinese bronzes and Egyptian stone reliefs on through Etruscan, then mediaeval, renaissance, and subsequent painting and sculpture, down to primitive tribal art, and the latest *avant garde* work at the time of his death a year ago. There are perhaps few men living in the Western World whose active taste and knowledge might be this wide.

The task of producing the exhibition fell to the State Legislature of North Carolina, who appropriated funds for it, and to the acting director of the museum, James Byrnes. To bring order out of so much multiplicity, Mr. Byrnes presented the works of art in three major sections: (I) Early Italian, Spanish, and Flemish; (II) Early Dutch, German, English, and French; (III) Modern Painting and Sculpture, Oriental, Persian, and Primitive Arts. The spectacle all but illustrated the history of art.

Happily the occasion also offered more than a fleeting tribute. A monumental catalogue of 350 pages was published, containing reproductions of the 217 works on view, together with a supplement of some 70 more of the hundreds of masterpieces acquired on Dr. Valentiner's advice by the five American museums which he served during his lifetime. In addition, the catalogue includes excerpts from Dr. Valentiner's unpublished autobiography, and a check list of the 600 books, catalogues, and articles he wrote and published during the period of his career.

William Valentiner, son of the professor of astronomy at Heidelberg, and himself a Heidelberg Ph.D., was one of the pioneers in the new art science of art history. Trained under the foremost Dutch art authority, Hofstede de Groot, he shortly concentrated on Rembrandt. His scholarship attracted the attention of the leading Rembrandt scholar, Wilhelm von Bode, and after a time he was appointed Bode's assistant at the Kaiser Friedrich Museum, Berlin. It was there that the elder J. P. Morgan found him and brought him to New York in 1908 to be curator at the Metropolitan Museum of the newly formed department of decorative arts. The following year Dr. Valentiner assembled the first major exhibition of Old Masters ever held in the United States. Fifteen years later he was appointed director of the Detroit Institute of Arts. This young gallery he served for twenty

years so brilliantly that he built it up to be one of the great art museums of the world. On retiring from Detroit, he shortly agreed to become consultant to the Los Angeles Museum and the nearby Santa Monica collection of J. Paul Getty. From these posts Dr. Valentiner resigned a few years later in order to form the first State-founded art museum in the United States: the North Carolina Museum of Art. Under his guidance this museum-on-paper immediately flourished as a reality.

In addition to his scholarship and other illustrious professional achievements, Valentiner was one of those great, simple men who warm the hearts of all who know them—friends, associates, government officials, dealers, collectors, critics, art students, and those who do day labour in the temple of art. Many of his assistants across the years have now become directors of art museums in various parts of the

United States. In consequence, the standards he set and the knowledge he disseminated will long continue to give us enjoyment and enlightenment.

Strong Self-Portrait by Fragonard

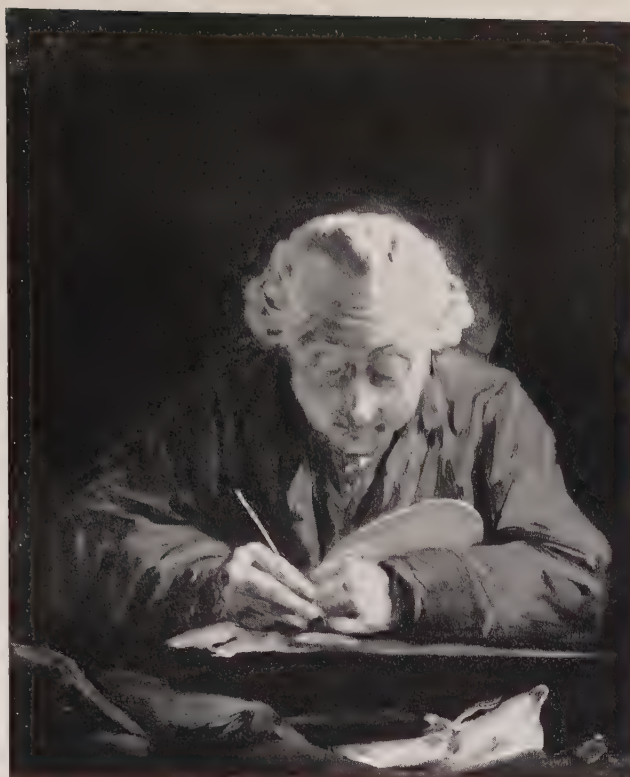
FRAGONARD largely devoted his career to painting gallant adventures in silks and satins—*The Stolen Kiss*, *The Progress of Love*, *Le Billet-Doux*. He is the master of elegant amorous eighteenth-century French gaiety. His perfumed scenes are so roguish and blithe that he is often thought superficial. Yet Fragonard began, after five years of hard study in Italy, as a history painter, and turned to pictorial love-making only after wealthy men besought him to adorn the boudoirs of their mistresses with amusing pictures. Overnight he grew famous for light-hearted painting. Across the years he produced hundreds of brilliant examples of froufrou. But



(Above). 'St. Matthew writing the Gospel' 42 x 42½ in. By Carel Fabritius: the last picture discovered by the late W. R. Valentiner and given by his friends in his memory to North Carolina Museum of Art. (Right). Mrs. Edsel B. Ford has donated this French 11½ in. high fourteenth-century ivory Madonna and Child to the same museum also in Dr. Valentiner's memory.

ragonard was never playful in technique. We recognize him today as the greatest lyric painter of the age—even superior to Watteau because he had a stronger feeling for reality.

How differently gay Fragonard might have painted, had he found himself in other circumstances, is vividly suggested in the small self-portrait (18 × 15 in.), recently given to San Francisco's California Palace of the Legion of Honor by Mr. and Mrs. Louis A. Benoist, and here reproduced. This portrait, for all its eighteenth-century charm, is close to modern. Strong in touch, forcefully simple, spontaneously brushed, it is knit together as loosely as a study by Manet. The broad reds of the jacket, the strong lights and shadows, the swift flesh strokes, are almost as boldly painted as if by Monet. The picture is well-known to scholars in the United States. It passed through the New York galleries of Wildensteins into the famous collection of the late Judge Elbert Gary. Thereafter it was sold at the outstanding Judge Gary Collection auction. Subsequently it entered a San Francisco collection from which it has now been purchased through the happy diplomacy of Thomas Howe, director of the museum. Three Fragonard self-portraits exist: one in the Louvre, one in his native Grasse, and this one in the United States. West Coast critics are hailing the picture as the



Unexpectedly broad, strong, spontaneous self-portrait by the master of French eighteenth-century lyrical painting: J. H. Fragonard, 18 × 14½ in. Given to the California Palace of the Legion of Honor, San Francisco, by Mr. and Mrs. Louis Benoist.

finest painting thus far owned by the California Palace of the Legion of Honor.

Cleveland Shows Helmarshausen Gospels

AMERICAN art collectors act like royalty in one respect. They regard their collections as belonging to the public, and are always giving or lending their treasures for the public to see and enjoy. Their generosity is nothing new. Americans have acted like this ever since the 1880's when art collecting on a considerable scale began in the United States. The latest case in point is a public showing in Ohio of a celebrated Latin Gospels manuscript made in Helmarshausen, Germany, in the middle of the twelfth century.

Measuring 9 × 6½ inches, this rare Gothic manuscript of 168 vellum pages is written in an upright Roman hand. With initials in red, there are four full-page miniature portraits of the Evangelists opposite full-page illuminated capital letters (see illustration) and sixteen finely decorated pages designed as frames for indexing the Eusabian Canon. This flower of the mediaeval spirit was sold in London last December for \$109,200—the highest price ever paid at auction for a single manuscript. The buyer, an American who wishes to remain anonymous, immediately thought to show his great prize to the public. As soon as it could be prepared for exhibition, it was lent to the Cleveland Museum of Art and placed on display. In all its history the manuscript had been publicly shown but once before, a brief, half-private display in England at the Burlington Fine Arts Club in 1909.

The new owner wished to give people the chance of seeing all four of the double-page openings that show a gold-and-coloured capital letter opposite a portrait of an Evangelist.

Accordingly, the manuscript pages were turned from time to time. The portraits show the Evangelists writing the gospels. Each, seated on a throne in front of a lectern, holds in one hand a quill pen, and in the other the knife required for several uses, including sharpening the quill. The portraits are outlined against a burnished gold panel in a blue background. The gospel title, overhead, is in gold and silver lettering, and the whole is enclosed in borders illuminated with foliage motives or, in one example, strapwork ornament.

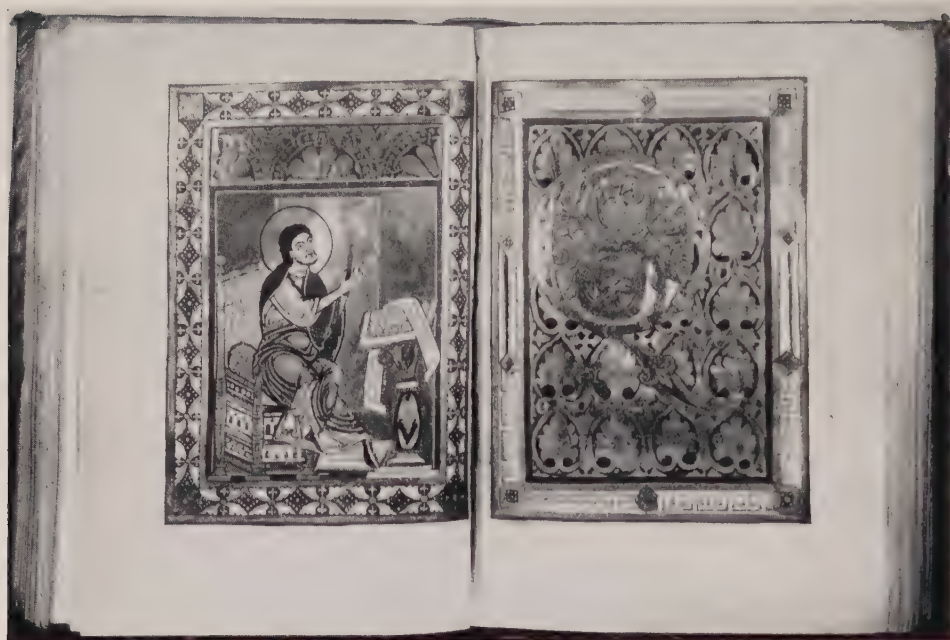
These are famous illuminations. Experts such as Hanns Swarzenski, Boeckler, Haseloff, and Sir George Warner, have studied them. The latest authority, Franz Jansen, confirms them as work produced at Helmarshausen around 1150. The Abbey of Helmarshausen was created an Imperial Abbey by Otto III in 997. It was one of the chief centres of German illumination in the twelfth century.

Exceptional Benin Ivory

BROOKLYN MUSEUM has purchased a singularly fine Benin ivory carving of the sixteenth century—the crowning period of Benin art. The piece, illustrated, is a Nigerian ritual instrument, a royal sistrum or double bell used in tribal ceremonies involving the sacrifice of human beings. When struck, this ivory, fourteen inches high, gives a resonant sound. The sound designated the victims to be killed.

In Benin such sacrifices grew so large that the civilized world protested, and a British regiment was sent in 1896 to put a stop to them. The regiment was massacred. A larger expedition, sent the following year to punish the offenders, killed the king, his courtiers, and many subjects, then razed the royal, ancient city of Benin. Numerous native art objects were taken back to





(Left). 'St. Luke writing the Gospel', one of four miniature portraits of the Evangelists in the mid-twelfth century German Helmarshausen illuminated manuscript of the gospels. On loan to the Cleveland Museum of Art from an anonymous collector. (Right). Benin sixteenth-century carved ivory sistrum or double bell, 14 in. high. A recent purchase for the Brooklyn Museum Collections. (Below). The 18 in. high (17½ in. diameter) circular Codrington silver punch bowl and cover: by Benjamin Pyne, London, 1701, and the largest William III example on record. Given by Mr. and Mrs. Joseph S. Atha to the William Rockhill Nelson-Atkins Gallery of Art, Kansas City, in honour of its silver anniversary.

England as curios. One of them was this sistrum of carved ivory. It had been dug up in the royal compound along with bodies of earlier kings and their prized possessions. Vigorously carved in an all-over design of symbolical figures and ornaments, the piece was reported in 1898 as being 'the gem of all the carved ivory work' brought home.

Today such Benin carvings are no longer considered curios but masterpieces of primitive art. Indeed, we must find another name for

them. The word 'primitive' does not properly describe either the veteran style or sophisticated skill of this ivory carving. Moreover, 'primitive' fails to describe the age-old art traditions and civilized skill which characterize Benin sixteenth-century sculpture as a whole. If classical is defined as an art in which the expression is resolved in the form, then Benin sixteenth-century art in general, including this ivory, must be called not primitive but classical.

Superlative English Silver Bowl

BY way of acknowledgement of the silver anniversary of the William Rockhill Nelson-Atkins Museum in Kansas City, two distinguished benefactors, Mr. and Mrs. Joseph S. Atha, have given the museum the magnificent silver gift here shown. It is a superb, perhaps unique, example of English silverwork—the William III punch bowl and cover made in London in 1701 by Benjamin Pyne for Christopher Codrington, of Gloucestershire, where Codrington was captain-general and commander-in-chief of the Leeward Islands.

Circular in form, beautifully proportioned and of large size (18 inches high, and 17½ inches in diameter), this is the largest William III punch bowl and cover of which there is record. Next largest is the noted example—only average size, 13½ inches—made in London, 1691, and now in Trinity College, Cambridge. The usual bowl of this period is the Monteith with removable rim and no cover—the average size, eleven inches.

The Codrington bowl is decorated in the same style as Monteiths of the period, with the addition of a beautifully decorated cover to match the body. The body is vertically fluted, on a moulded base, with two cartouches engraved with the Codrington arms, and drooping handle supported by lion masks. Bands of harmonious vertical fluting decorate the domed cover and knob finial. Notwithstanding the large size, the body and the cover are both raised from one sheet of metal. Both are in a fine state of preservation and fully hallmarked.

New Museum of Old West Art

IN the Rocky Mountains of Wyoming, the Gertrude Vanderbilt Whitney Gallery of Western Art was opened this summer in Cody



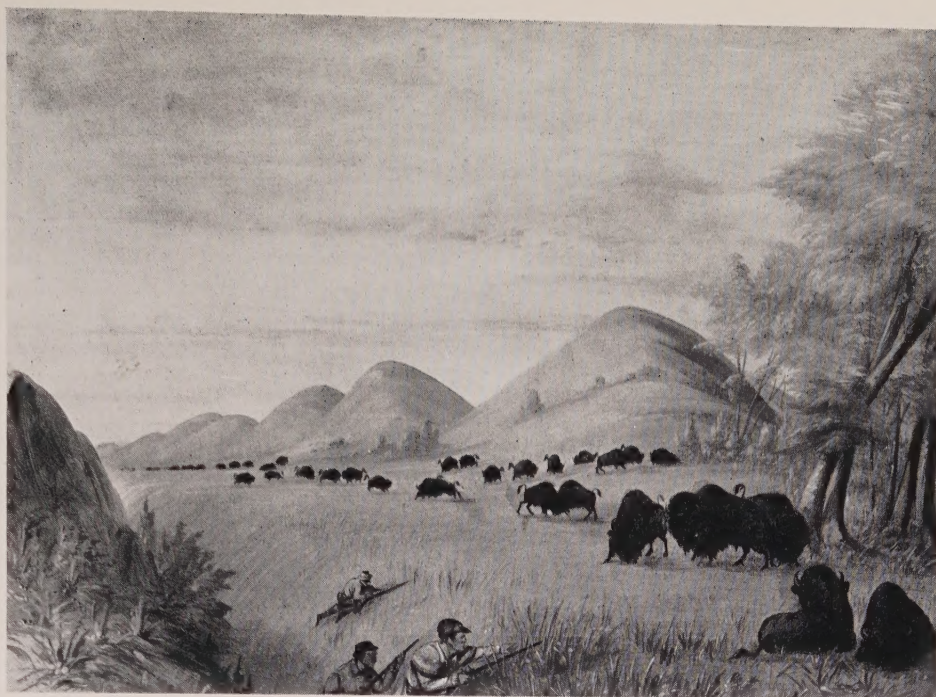
Wyoming, near Yellowstone National Park. To celebrate the occasion a special exhibition presented some 500 choice paintings and pieces of sculpture lent by leading collectors and museums. Cody is the town founded by that vivid hero of the American pioneer West, William F. Cody. The late Mrs. Whitney knew Buffalo Bill. She first began introducing art into his neighbourhood in 1924, when she gave him her own her monumental bronze equestrian statue of him. A few years later a handsome log cabin was erected nearby to house portraits, subject pictures, mementos and historical records of Buffalo Bill'.

Across the years, this showcase expanded to several exhibition buildings and to Cody's original boyhood home. Great gifts from William R. Coe and other benefactors have turned the centre into a series of museums specialising in the American West. The visitor can find Western paintings and sculpture by Remington, Catlin, Russell, Bierstadt, Miller and others, Indian relics, costumes and paraphernalia, cowboy gear, firearms, utensils of the pioneers, stage coaches, prairie wagons, early maps, rare books, and a reference library. The latest building—the stone-and-steel fire-roof Whitney Gallery, designed as series of galleries or wings—handsomely enlarges and extends the project. One wing houses a reconstructed replica of the studio of Frederic Remington, most famous painter of Old West scenes, together with a hundred of his pictures and all the trappings that were in his studio at the time of his death. Other wings display a full variety of other western Americana. In short, the Whitney now makes Cody, Wyoming, a major exhibition centre of the arts, crafts, and history of the old American West.

Triumph in Baltimore

ONCE again the Baltimore Museum of Art has given us an exhibition of the highest distinction, an undertaking such as usually only the wealthiest cities can afford. Baltimore is the sixth largest city in the United States; yet this exhibition, 'The Age of Elegance', a gathering of 450 choice examples of eighteenth-century European and American arts, would have done credit to New York, London, or Paris.

The theme was the art style known as the rococo—the style, indeed, the culture of an era. The project was started last year, before the great rococo art exhibition opened in Munich. Had the Baltimore offering fallen short, it might have been a disaster. Instead, it proved a valuable adjunct to what was achieved in Munich. Limited to rococo works owned in the United States, it became an important supplement to Munich. Scarcely anyone in Europe or America had any idea that such treasures of rococo art existed in the United States. And it was exhilarating, as the director of the Baltimore Museum remarked, to see so much 'verve and price combined with superior craftsmanship'. The huge array was disposed in national sections: France, Italy, Germany and Austria, England, and the American colonies. The field painting was beautifully set out in pictures by Watteau, Boucher, Fragonard, Tiepolo, Guardi,



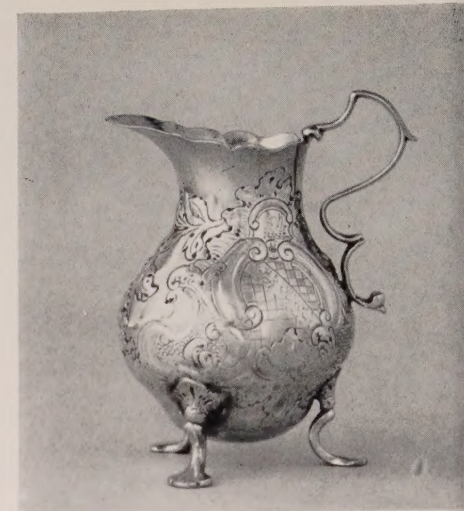
(Above). 'Buffalo Hunt'. By the early American artist, George Catlin. Lent by Knoedler & Co. to the opening exhibition of the Gertrude Vanderbilt Whitney Gallery of Western Art, Cody, Wyoming. (Below). 'Indian on the Lookout'. By the mid-nineteenth-century American artist, Seth Eastman. Another loan by Knoedlers to the Gertrude Vanderbilt Whitney Gallery of Western Art.



Canaletto, Longhi, Hogarth, Gainsborough and the rest. The sculpture on view included fine examples by Clodion, Pigalle, Soldani, Brustolon, Donner and Hagenauer. The decorative arts, also, were superbly represented, the rococo style of each country variously reflected in its furniture, silver, bronze doré, porcelain, pottery, tapestry, brocade weaving, and numerous small objects of fashion such as watches, snuff boxes, and perfume bottles.

This arrangement by nations enabled visitors

to grasp at a glance the history of rococo art from its blossoming under Louis XV to its various developments in other countries, including far-off English colonies across the Atlantic. One saw, for example, how rococo forms and designs flourished in Germany, at Meissen, where the Chinese secret of hard-paste porcelain had been unriddled. Again one saw how the porcelain ornaments created by Kaendler in Austria and later in Italy were true outpourings of the rococo spirit. Various such



(Left). Meissen ewer and stand, c. 1728. Lent by the Antique Porcelain Co. of London and New York to 'The Age of Elegance' exhibition at the Baltimore Museum of Art. (Above). Another loan to the Baltimore exhibition: a Colonial American silver creampot, by Paul Revere c. 1761. Lent by the Museum of Fine Arts, Boston. (Mrs. P. Revere Thayer Bequest).

developments in the different countries became immediately apparent in the exhibition. American spectators were amused to find strong rococo influence in paintings by American colonial artists, such as Copley, who had been thought 'self-trained in the wilderness'; and rococo forms and designs in American silver made by American patriots as spread-eagle as the Revolutionary leader, Paul Revere.

A hundred lenders offered treasures for the occasion: museums; private collectors such as Mrs. Harvey Firestone, Jr., Mr. and Mrs. Jack Linsky, William M. Milliken, Mrs. Lionello Perera, Mrs. Herbert Straus, and Judge Irwin Untermyer; and the trade. From the latter Mr. Weinburg loaned the rare Meissen ewer and stand illustrated on this page.

Viking Sword

A RECENT number of that admirable publication, the *Metropolitan Museum Bulletin*, discusses an exceptionally well-preserved tenth-century Viking sword, which has been acquired by the Museum in recent years. It is said to have been excavated from the canal at Orleans, but it is of a type that has been found widely in those parts of Europe to which the Vikings penetrated. In common with other Viking swords, it has the characteristic pattern-welded blade: that is, the

blade is built up of an iron core around which other strips of iron have been wound and then welded. The purpose of this method was not to produce a decorative effect on the surface of the blade, but to render it stronger and more elastic. The pattern, which is visible on such blades in excavated condition, is the result of rust oxidisation, and would not have been apparent when the blade was finished by the smith. This pattern-welding, which was produced by laying together strips of iron of varying carbon content and then welding them into a single block, must be distinguished from the oriental process of producing watered steel by combining pure steel and cast iron in a crucible. The two metals form a peculiar crystalline structure when cooling, which when polished and acid etched gives the familiar 'watered' effect. The crossguard and trilobate pommel of the Viking sword are decorated with a simple arrangement of alternate rectangular panels of silver and of nielle. In order to obtain a surface to which the silver would adhere it was necessary to cover the iron with copper wire, which was hammered into grooves and then beaten over the whole surface of the hilt. The goldsmiths of this period were extraordinarily competent in such difficult techniques and one finds equally fine work on even earlier European sword hilts.

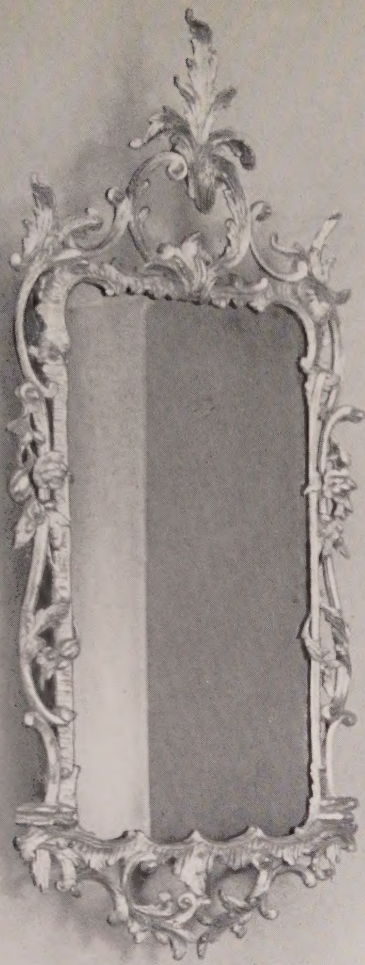
Understanding Furniture

MR. ROBERT C. SMITH, Professor of Art History, University of Pennsylvania, and a distinguished contributor to *The Connoisseur*, has earned the gratitude of innumerable people who attended his series of 'furniture' lectures, recently held at the H. F. du Pont Winterthur Museum, Winterthur, Delaware. This immensely important series of 15 talks covered the history of furniture from earliest times to the nineteenth century. It included: European Gothic, Renaissance and seventeenth- and eighteenth-century work, ending with European furniture of the late nineteenth century—'the Eclectic Age'. Approximately three thousand colour slides illustrated these lectures.

In addition to his work at Pennsylvania University, Dr. Smith is at present associated with the Philadelphia Museum of Art and the Library of Congress, where he serves as honorary consultant in Portuguese and Brazilian studies. In his apparently tireless search for further examples of furniture, particularly English styles, Dr. Smith visited England this month; and I am not surprised to hear that his Winterthur lectures are now to be produced in book form.

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